Saturday Review

JUNE 17, 1961 / 25¢

EDUCATION

Photography in the Fine Arts III

SR's PORTFOLIO OF GREAT PHOTOGRAPHS:
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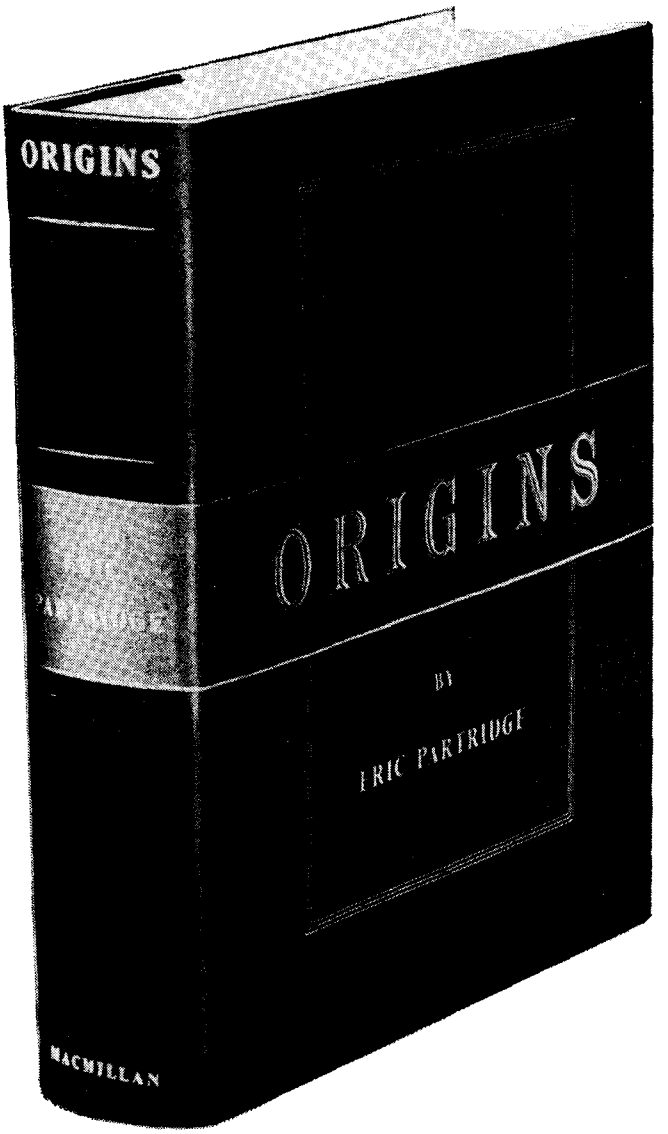

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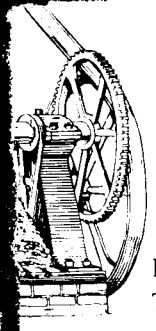

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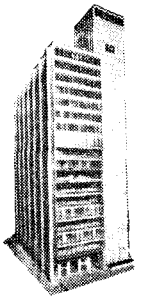

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JUNE 17, 1961

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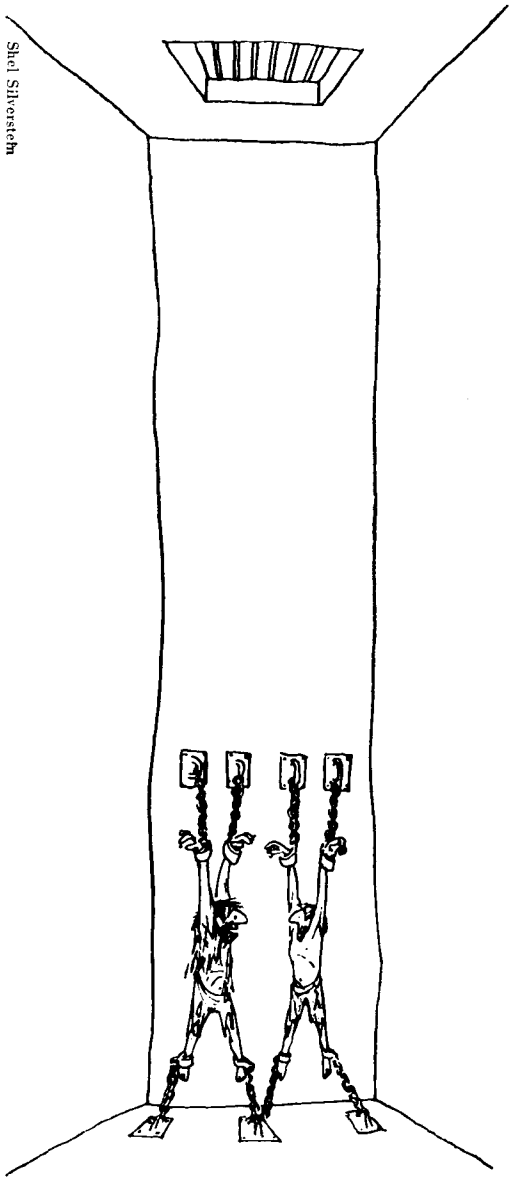

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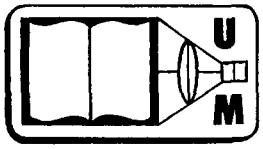

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THE PHOENIX NEST

Toasts and Jams

Edited by Martin Levin

THOUGHTS ON GROWING OLDER

In every man there's Lucifer and God;
One with his Doubt, the Other with His rod
For blossoms, and to keep His sheep in line.
Little by little, God grows more benign,
While the rebellious Spirit that denies
Gets whittled down to size.

—Robert Nathan.

• • •

AND SO, WITHOUT MORE ADO . . .

EVERY now and then I read an account by some roguish lecturer of his or her comical experiences with comical introducers. You know; the introducer forgets the lecturer's name, or introduces the wrong person, or talks too long, or destroys the reading desk and microphone, or behaves generally in a boorish, lackwitted, and risible manner. As an old introducer, I resent this. Often I have the feeling, when the lecture is over, that I should never have let it begin. For instance, I describe our honored guest as one of the greatest living masters in his field; I mention the profundity of his thought, the felicity of his manner, the rapier sharpness of his style. I congratulate the eager listeners on the unforgettable experience they are about to enjoy. I give the lecturer his first warning: "But I know that you are more anxious to hear him than to listen to me, so without more ado. . ." Then the final warning: "It gives me great pleasure to present. . ." Amid polite applause the lecturer wavers to the rostrum and makes a bum out of me.

The fact is, many lecturers, if not most lecturers, are frightful. They have thin, reedy voices. They mumble their words. They flinch from the microphone, regarding it perhaps as a hostile critic, or they embrace it, thus giving the effect of a man with a cleft palate shouting in your ear. They read their manuscripts, presenting the top of their heads, not their best bit, to the audience. Some of them are drunk. Poets, particularly, are drunk. I do not know why this is. The introducer, who commonly dines with the speaker before the lecture, should forbid a poet more than two cocktails, and should not leave him alone for a moment, as probably he is carrying a flask.

Of course, drunken lecturers are not so much of a problem now as they were during Prohibition, when alcohol had such sudden and explosive effects. I remember one distressing lecture of that era. An eminent and rather expensive literary man was imported to speak at the annual banquet of a college club devoted to the appreciation and practice of the belles-lettres. The refreshment committee did its work all too well, and in addition an old member brought along two gallons of applejack, which he poured into the punch, much of which was poured into the lecturer. The banquet, long delayed, wound through its ritual course. At the proper moment I rapped on my empty coffee cup, and recounted the triumphs and literary virtues of our distinguished guest, with some rather neat touches, I thought. The distinguished guest rose, took tight hold of the table, told one indecent story, and inquired: "Are there any questions?" He made a sweeping though meaningless gesture, lost his hold on the table, fell backward, and went to sleep. Another scholar and I carried him off, amid wild applause. We took him back to his quarters, undressed him, and put him to bed. There he awoke. He smiled blissfully. "Wasn't I wonderful?" he said, and slept again.

You see, the introducer has other things to do than introduce. I once presented Lord Dunsany, whom I found a rather cross-grained fellow. I acclaimed his work, honestly indeed; but when he faced the audience and muttered his text into a shielding hand, I regretted having done so. "I am not happy here," he said. "I am happy on the mountain-peaks, in the open desert, under the simoom, where I can smell the lions' musty smell and hear their comforting roar. Where, in your tidy world, is Danger?" He turned to me. "I say, there's a ghastly draft here. Can't you do something about it?" The stage was indeed large and drafty. I went backstage and found a crank which operated the curtains. I worked the crank; the red curtains moved slowly together and joined behind the speaker. He look around and found himself alone on the stage. Sensing, perhaps, danger,

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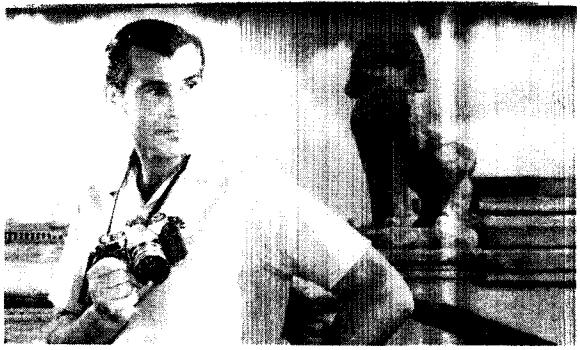

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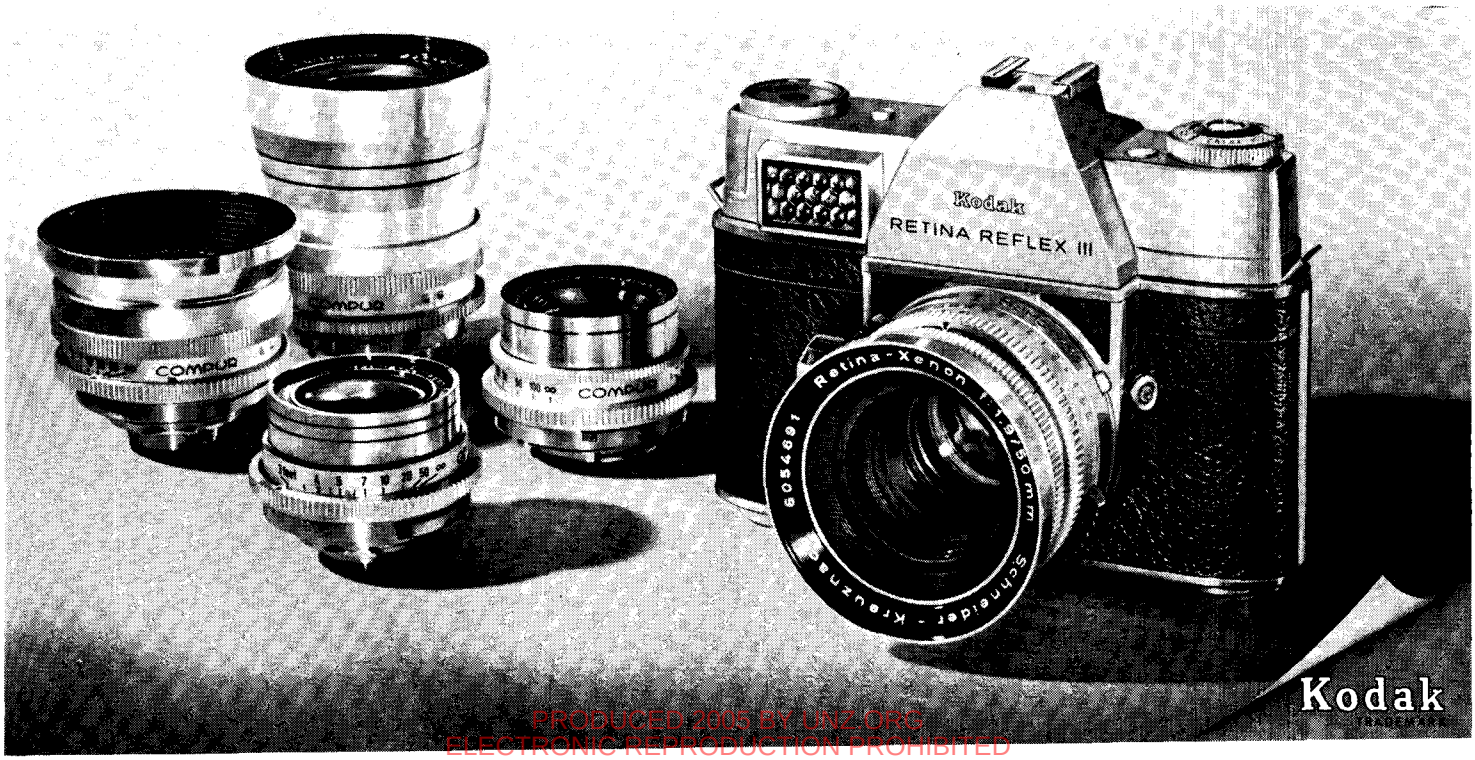

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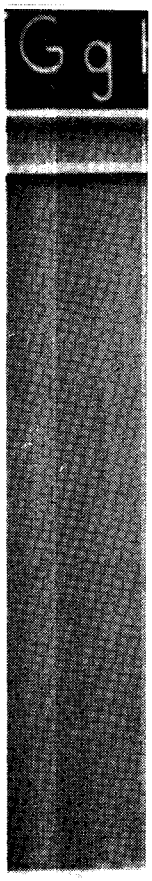
Why is one of Mrs. Curran's pupils missing from this class picture?



THEY'RE a fine looking group of youngsters, aren't they! Mrs. Robert Curran, their teacher, thinks so too. But one pupil is missing from this 2nd Grade class picture. That pupil is Mrs. Curran's 3-year old daughter, who isn't old enough for school.

Today, over 350,000 of America's 1,159,000 women teachers have pupils of their own at home—their own children. Each of these teachers must teach more than geography, history or math to her own child. As a mother, she must instruct her child in a whole way of life.

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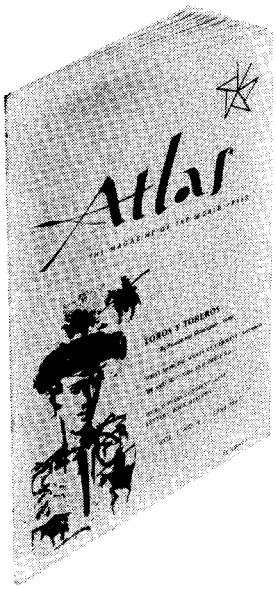

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he dove between the curtains. At that moment I emerged at the side of the stage. Seeing no lecturer, I too sensed danger. I crossed to the center, parted the curtains, and went back to look for him. He was not there. Much puzzled, I returned to the front stage, to be greeted by a hearty round of applause from the audience. Instinctively, I took a bow; the hand-clapping and cheers increased. The applause penetrated to whatever hiding-place the lecturer had found. He appeared between the red curtains, and received what might well be called an ovation. If he had had any presence of mind he would have taken his bows then. But no, in a long anti-climax, he had to continue with his message of inaudible ill will.

Another lecture which looms in memory is that of a scholarly historian, a Catalan. At the last moment he decided that his English was insufficient; he would lecture in French. That would do; there are a fair number of people in our community who understand French. But not his French, which was very Catalan and very fast, and was distorted by his possession of a complete set of gold teeth, top and bottom, which seemed to do something peculiar to French. The result sounded like one of those scramblers we used during the war to prevent telephone messages from being understood by enemy agents. This performance was in my experience unique, as the only lecture of which no member of the audience understood a single word. Actually, not a single word, not *je,* not *merci.* And yet, such is the politeness or the docility of the American audience, most of the hearers remained to the end, and applauded dutifully. To be sure, not all remained. I saw some boys about a dozen rows back who, in order not to hurt the lecturer's feelings, got down on their hands and knees and crawled to the side aisle and thence to the door, pretty well out of sight of the lecturer, but not out of sight of the introducer. A number of others got the idea, and followed the leaders out on their hands and knees. It was a curious sight, that file of moving backs, humping along on their way to the exit, like a migration of bears.

The boys could get away with it. But not the introducer. The introducer must sit on the platform to the end, and listen, and then tell the lecturer how wonderful he was.

—MORRIS BISHOP.

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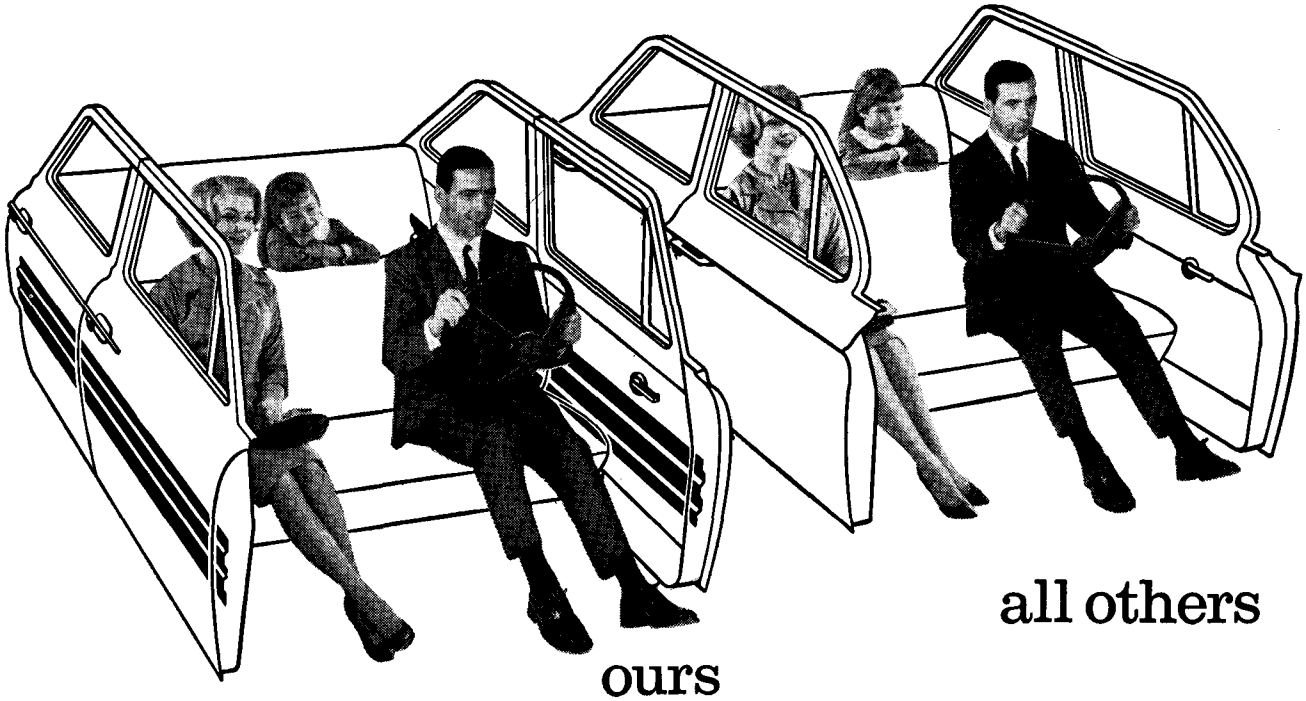

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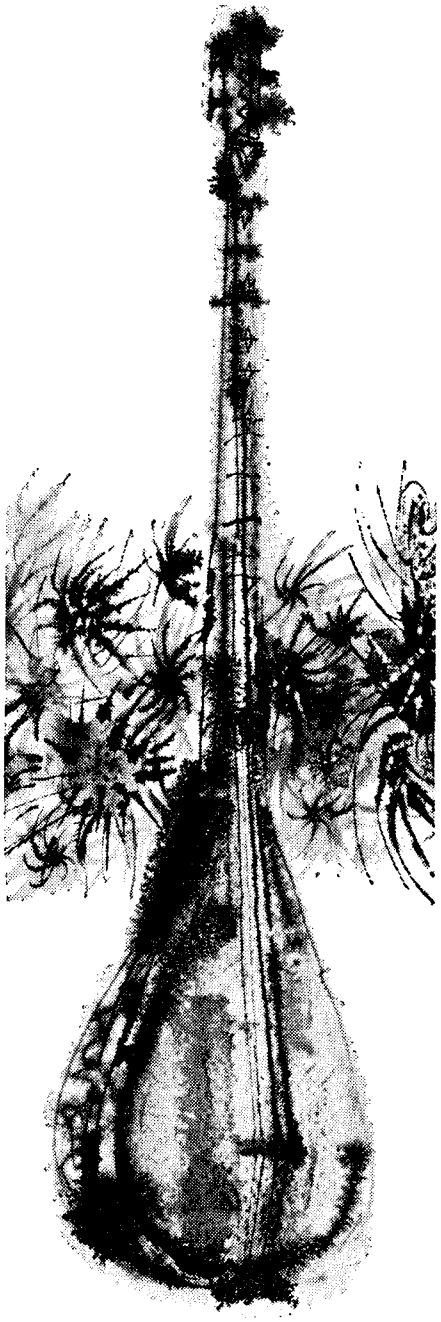

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TRADE Winds

THANKS TO Virgil Quinlisk of Topeka we have a list of some of the latest motion pictures being shown to the inmates at the Kansas State Penitentiary at Lansing: May 6, "Jailhouse Rock"; May 13, "The Time Machine"; June 10, "Key Witness"; and on June 24, "Where the Boys Are."

AND GURNEY WILLIAMS of *Look* reminded me of one of Dick Armour's finest verses. After reading that a

frozen-food locker would be the safest place in the event of nuclear explosion, Armour wrote:

Move over, ham,
And quartered cow,
My Geiger says
The time is now.
Yes, now I lay me
Down to sleep,
And if I die
At least I'll keep.

PERHAPS IN READING that advertisement in our May 27 issue placed by Philadelphia's Fireside Book Shop, you wondered what was the story behind the player of *Bali* who "lost the blue G on the Rome Express."

I wondered, and went and asked Alice Nichols and Felicia Parker, the two gals in New York who distribute *Bali*. It's very simple. *Bali* is a word game of two decks of fifty-four cards each; one deck is blue and the other red. A couple of years ago a frantic call came from Mrs. Nathan Bloom of Anchorage, Kentucky. She was stuck in Italy with an incomplete set of cards.

"During a particularly interesting game on the Rome Rapido," she wrote, "a blue G dropped down between the seats, and although we took the compartment to pieces, we failed to find it."

Because of her precarious plight, she was rushed a new deck. The *Bali* people have considered this one of the most romantic and continental situations to have come their way among the thousands of letters and other communications they've received.

Bali is the invention of Norman Monath, a gifted fellow who composes music, plays championship chess, makes up puzzles, and once was an editor at Simon and Schuster. In the summer of 1954 he was commuting by bus to Atlantic City every weekend and trying to kill time playing word games with himself. It can't be done. So he pasted some letters on a deck of playing cards and played what later became *Bali*. It is similar to the oral game of Ghost, with both ends of the words open. Albert Morehead, the card pro, calls it "the best solitaire game ever invented."

And somewhere in Italy a track-walker is carrying a blue G in his wallet.

IN HIS NEW BOOK, "Humorous English" (Horizon), Evan Esar points out that foreigners have a difficult time with the idioms and peculiarities of our language. As a classic story to illustrate this, he tells about a visitor from South America who was attending a dinner party here. The man described his own country and himself, concluding, "And I have a sympathetic wife but, unfortunately, no children. My wife, she is unbearable."

The others greeted this with puzzled glances, so he tried to explain: "My wife, she is inconceivable." Noticing that this did not clarify the matter, he finally smiled and said:

"I mean, my wife, she is impregnable."

To show what he means by ambiguity, Esar reports that the manager of

a movie theatre got a phone call from a woman who inquired:

"What have you got on today?"

"A blue suit," he answered.

"Who's in it?" she continued.

"I am," he said.

After a pause for reflection, the woman said, "Oh, I've seen that picture already" and hung up.

IN THE LOVELY HILLS of Southern New Hampshire there are pretty little towns like Hancock, Dublin, and Jaffrey that have centuries-old houses built by pioneers as well as newer

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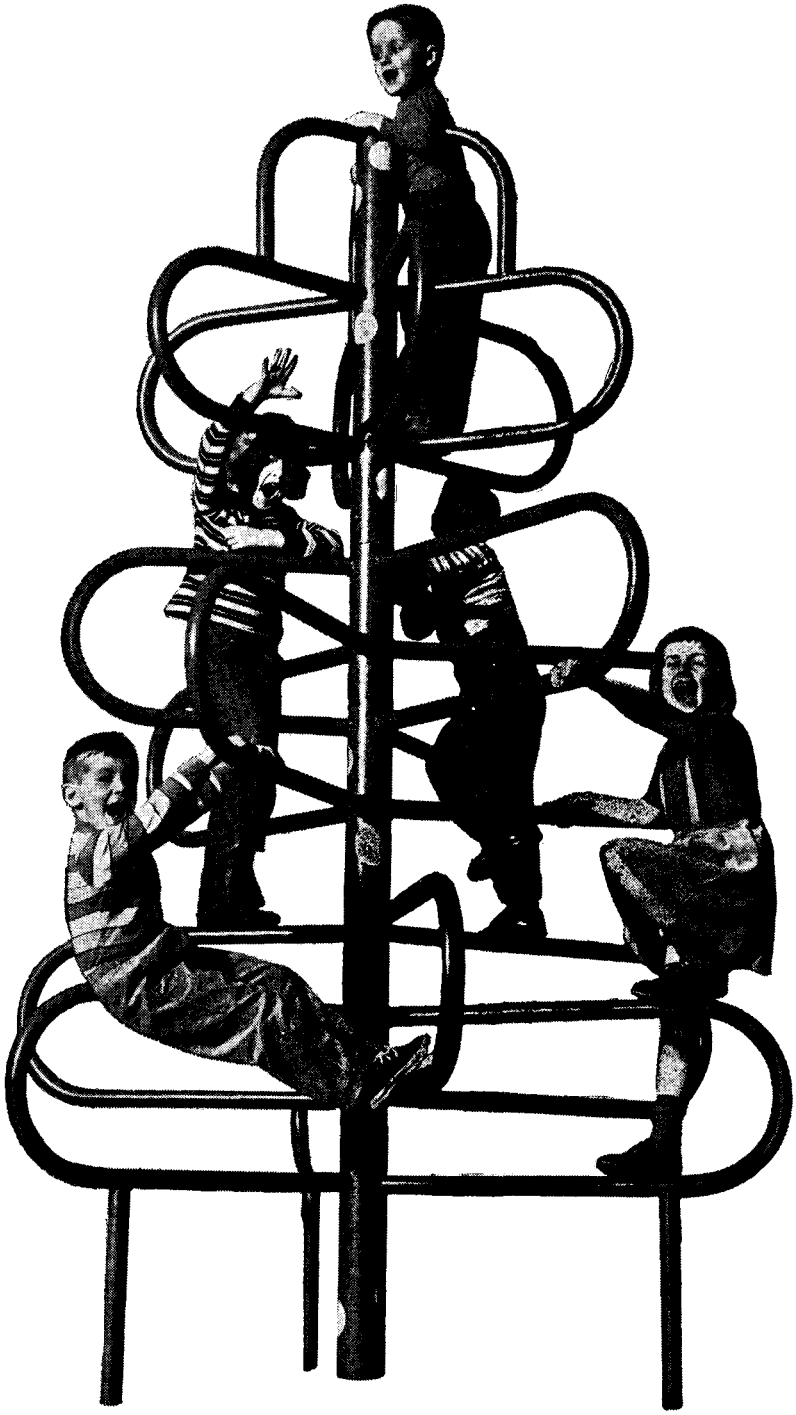

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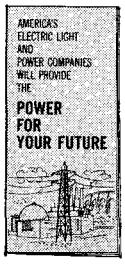

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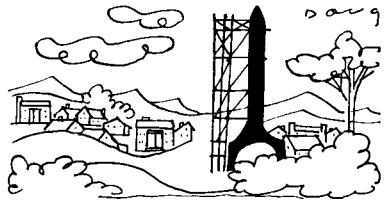
mansions built by wealthy folks who wanted to escape from Boston during the summer. Lately the remote expanse of land has taken on a more urgent significance: pretty good place to be if "the bomb drops."

Well, the bomb dropped, in the form of the news that 95 per cent of the total United States production of mini-bearings comes from two factories, one in Peterborough and one in Keene. Both these No. 1 targets are right smack in the middle of the delightful area where Amy Lowell once lived,



where the inspiring little cabins of the MacDowell Colony dot the pine forest, and where *The Old Farmer's Almanac* is published. Mini-bearings, if you want to know, are pinpoint-size items that help steer missiles. You find them in all spacecraft and super-duper airplanes.

What's more, some people from Washington are now digging a big hole nearby and putting one of those intercontinental babies into it, loaded and set to go. It's only the first of many to come. On Mount Monadnock, Western Union is putting in a microwave transmission station; a few miles away a satellite tracking station is going up.

If Edward MacDowell were alive, he might compose a timely little piece entitled "To a Wild Mini-bearing."

REGARDING THE Bread Loaf Writers Conference, L. Donald Bond says it isn't held in Sandwich, Massachusetts, because probably there are too many crumbs there. And R. N. Harger, asking his wife to explain the Conference, was told that it was for writers who worked for Henry Luce. That is, the staff of *Life*. —Jerome Beatty.

Solution of Last Week's

Kingsley Double-Crostic (No. 1420)

(HARPER) LEE:

TO KILL A MOCKINGBIRD

When she revealed two minute gold prongs clipped to her eyeteeth, I admired them and hoped I would have some eventually. With a click of her tongue, she thrust out her bridgework, a gesture of cordiality that cemented our friendship.

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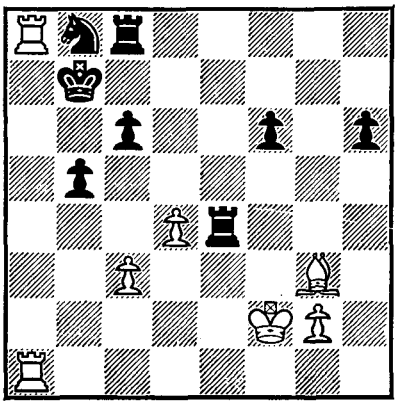
Chess Corner No. 55

THE new chess champion of the world is Mikhail Botvinnik of the Soviet Union. He regained his title in a return match with Mikhail Tal by a score of 13-8, with ten wins, six draws, and five losses. Last year he lost to Tal, 12½ to 8½. The contest was unique in the annals of championship play in two respects: never before had more than 70 per cent of the total played games ended in victory, and never before had so many games extended beyond the usual forty-odd moves.

Despite the grueling quality of the match, however, Tal's over-all performance was of the coffeehouse brand. He seemed anxious to overwhelm his adversary in the first few moves and resorted to purportedly sharp lines that were blunted before he could announce a check. Then, not wholly convinced, he repeated these experimental efforts to the point of no return. It is perhaps possible that he could have made a better case for himself with improved technique. Probably, however, nothing would suffice for this newlywed (he was married just before the match), serving Caissa and another mistress at the same time. Here is the seventh game of the match:

NIMZO-INDIAN DEFENSE

	M. Botvinnik Challenger		M. Tal Champion	
1	P-QB4	N-KB3	15 N-K2	P-N4
2	N-QB3	P-K3	16 Q-B2	QxP?
3	P-Q4	B-N5	17 P-R4!	PxRP
4	P-QR3	BxNch	18 BxP	QN-Q2
5	PxB	P-QN3	19 N-N3	O-O-O
6	P-B3	B-R3	20 NxP	KR-K1
7	P-K4	P-Q4	21 K-B2	NxNch
8	BPxP	BxB	22 PxN	P-B3
9	KxB	PxP	23 R-R1	Q-K2
10	B-N5	P-KR3	24 RxP	QxP
11	Q-R4ch	P-B3	25 QxQ	RxQ
12	B-R4	PxP	26 R-R8ch	N-N1
13	R-K1	P-KN4	27 B-N3	K-N2
14	B-B2	Q-K2	28 KR-R1	R-QB1



29	R/8-R7ch	K-N3	31 BQ6	PxP
30	BxN!	P-N5	32 B-B5ch	K-N4

33 R/1-R4! Resigns

Mate soon follows.

—AL HOROWITZ.

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Photograph by Earl Seubert

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You also find them in the Minneapolis Sunday Tribune, where George Grim and Earl Seubert, two newsmen who specialize in the unexpected, regularly introduce Upper Midwesterners to some of their more remarkable neighbors.

Take the Ferliks of New Prague, Minnesota, who worked for years to give their children superb musical educations. Son Milous Ferlik is a widely known concert pianist, has studied and performed all over the globe, still likes New Prague best, where he and his sister Bozenka teach piano.

Or take "Professor" William Knuppel of Deerwood, Minnesota, a 91-year-oldster who once ate sauerkraut and played cornet with Victor Herbert and now lives by choice in an abandoned boxcar with two cats and 3,000 music scores.

Then there's Sam Crea of Stillwater, Minnesota, an ex-bouncer who, among other things, has run a non-conformist coffee house and has served as president of the Saint Croix Valley Chowder and Marching Society (membership requirement: 5 years of college).

GRIM

To writer Grim and photographer Seubert of the Minneapolis Star and Tribune, news is *people*—exciting, unusual, interesting people you wish you knew. And enough Upper Midwesterners agree to make the continuing Sunday picture-story, "George Goes Visiting," one of the best-read, best-liked features of the region's best-read, best-liked newspapers.

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Saturday Review
JUNE 17, 1961

CAN THE PEACE CORPS DO THE JOB?

Columnist George E. Sokolsky and Peace Corps Director R. Sargent Shriver debate the probable effectiveness of America's forthcoming experiment in international aid.

1 *"Sending out masses of unguided young men and women, doers not believers, inadequately screened . . . , will be another futility."*

By GEORGE E. SOKOLSKY

LET ME first explain that I have had a prolonged experience with the American contributions of personnel, buildings, funds, education, and medical aid to a foreign country. For nearly fourteen years I lived in China and associated closely with Christian missionaries from many countries and many sects. I knew the American missionaries best of all. They were dedicated persons, devoted to the country to which they were sent. I saw missionaries teaching modern agricultural methods to Chinese farmers. I saw them living in remote places, far from the comforts of city life.

Although I lived in large cities, my life was principally with my Chinese friends. My first wife was Chinese and we lived happily until her death. My dearest friends and associates were Chinese and Japanese except for a few Americans and Britishers.

I make these personal observations because the Peace Corps is not a new idea. Americans have sent out young men and women to live among other people since the 1830s, not to do business but to be helpful, to be generous and gracious and dedicated. Of course, the missionary added to whatever he was doing, whether it was plant culture or medicine or architecture, the ideal of Christianity as expostulated by his particular religious sect. He brought to others a new ideal of life, which no one was forced to accept.

One year, for instance, I made a note for myself that a very large percentage of China's diplomats and foreign officers were graduates of St. John's University in Shanghai. I then found that many of those who spoke French and were sent to French-speaking posts had studied at the Jesuit College in Siccawei. Later, the Peking National University was developed and Nanking University, another missionary college, appeared on the scene.

One of the noblest characters ever to come to China was Samuel Isaac Joseph Schereschewsky, Protestant Episcopal Bishop. He was of Jewish parentage and came from Lithuania. He studied to be a rabbi. In 1854 he came to the United States, where he embraced Christianity and after graduating from various seminaries and getting his doctorate from Columbia University he went to China as a missionary. In due course he became the Protestant Episcopal Bishop of China and was responsible for establishing several important universities in that country. He translated the Book of Common Prayer into Mandarin and he made an entirely new translation of the Bible, from the original Hebrew and Greek, into Wenli, the classical Chinese language. He also revised the Chinese Mandarin Bible, correcting errors that had appeared in earlier translations. This is one example of an extremely useful life of a man who, having come to China in 1860, lived there until 1897.

The Peace Corps, which we propose to send around the world, is not quite of this nature. In the first place, what is the ideal of life to which these young men and women are to be dedicated? Is it to be democracy? What is democracy? How does one define democracy to a tribesman in Katanga or a peasant in Nepal? The clearest definition we have for democracy is in the Declaration of Independence, in the statement of government by choice. But what choice is there for a resident of Hungary or Iran or, for that matter, Ghana?

If it is not to be democracy to which these young people are to be dedicated, is it to be to the capitalist concept that life is a constant increase of physical wants and needs, in response to advertisements and new inventions? Are we to preach this to a Buddhist whose philosophy is the nobility of poverty or to a Sicilian peasant who does not need things but seeks contentment?

IF a Peace Corps is to exist only to show people how to do things, then why take the members out of the colleges? Why not get farmers, miners, carpenters, bookkeepers and such folks to show the natives how to do things? If, on the other hand, the Peace Corps has as a primary or a secondary duty the presentation of the best of American life, thought, and skill, the selection needs to be made carefully and those who go must be dedicated to the American way of life.

But what is the American way of life? How does it differ from any other kind of life? What, for instance, is the essential difference between the Ameri-

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can and Russian way of life? Are we to offer Thomas Jefferson as a contrast to Karl Marx?

I recall a small controversy between a Northern Baptist and a tobacco company over the slogan that "Smoking and stealing are equal sins." Obviously, the cigarette manufacturers could not take that dictum lying down, not when they were promoting cigarettes in preference to opium. It took only a bit of advertising to establish that smoking cigarettes is a characteristic of the American way of life and that even that noble benefactor of the human race, Franklin D. Roosevelt, smoked cigarettes. The Northern Baptists lost that fight.

This is only one of many examples of attempts to refine the American way of life with emphasis on self-serving private definitions. What is required is much more than that. What is required is an over-all concept of a civilization that persists because it moves men to faith, belief, and sacrifice.

Is the United States "the land of the free and the home of the brave"? Is it a land with liberty and justice for all? Precisely how does that work out in practice? And are liberty and justice synonymous?

Suppose a young Peace Corps fellow is sitting in an Indonesian house and an intellectual Balinese asks him: "What is America?"

As likely as not, the young fellow just emerging from college will say: "It's a democracy."

The Balinese will ask: What is a democracy? How does it work? Does it provide food for everybody? Can every child get an education?

The honest youth will be stumped. He cannot answer these questions without many modifications. In the early twentieth century, he would have had an easier time. He would have said, "America is God's own country." But that is what the Tibetan believed about his country before the Communists took it away from him. In the nineteenth century, the American youth would have had an easier time of it. In those days he would have said:

"The United States is a country where every man has equality of opportunity to seek to achieve in life whatever he desires. It is a land where the government is dependent upon the people, not the people upon the government. It is a land where hard work and flexible thinking are duly rewarded and if you do not like what you are doing, you can do something else and if you do not like where you are, you move elsewhere. You are a free man."

And before the nineteenth century, he would have added to this the words: "God willing."

TODAY all this is not so clear and that is one reason why the USIA has not prospered better than it has. We cannot prove superiority by material achievements in a world that is hungry for contentment, for surcease from the ache of endless disorder, from the fear of inevitable and unending war. Do we say to such a world: "We can make a better icebox than anybody else can"? Do we say to them: "We shall send our young men and women to teach you to make cement"?

The West Germans are making better iceboxes and anybody can make cement.

What we need to find is an ideal that will enrich life and make it possible for a person to look toward Washington as a Moslem does toward Mecca—as the place whence cometh peace and contentment and hope for the future. Sending out masses of unguided young men and women, doers not believers, inadequately screened as to their concepts of life, will be another futility like the OWI and the OSS, two optimistic organizations that ultimately did the United States harm, some of which is just coming to the surface in the form of positive neutralism.

What the United States needs is a corps of mature men and women, widely experienced, serviceable because of their knowledge and competence, who do not go abroad to masquerade as natives, but who come as Americans to help those who require help as the American Relief Administration, under Herbert Hoover, went into Russia when that country was starving to provide food for the hungry. This was not done so that Americans might live like Communists. It was done so that Americans could be Americans, a compassionate, kindly people who, governed by the Natural Law, live without malice or the memory of hatred.

Perhaps for that we are called Uncle Sap but we have undoubtedly been blessed beyond our just metes and have lost nothing because of our generosity. This, in fact, is the story of the United States for a longer period than most of us suspect.

BUT such ideals cannot be set to understandable jazz or played on a mandolin. MRA, for a quarter of a century, has influenced young people throughout the world and, in particular, in the United States But MRA is a religious ideal. It believes that human beings can be changed by prayer and guidance. It relates the individual to God through prayer. Its conduct is governed by moral criteria. MRA must be studied in relationship to youth movements throughout the world. It is, in effect, a permanent Peace Corps, not the agent of any government but powerful in its influence in battling Communism everywhere. Without a message, no movement has meaning. There has been considerable talk about the Peace Corps which the Kennedy Administration is projecting. But what is its message? This we do not know because nothing has been said about that. All that we have witnessed is a contemplated organization chart but obviously that would not be sufficient even for a chewing gum factory.

The problem then is to relate the Peace Corps to a meaning, to a purpose, to an ideal of life. Until that is achieved, the Peace Corps will be little more than an appendage to the USIA, which has spent huge sums of the taxpayer's money and achieved very little. This nation ought to be able to do better than that.

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2 *"Our purpose . . . is to help people everywhere strive toward human dignity and physical health and political self-government."*

By R. SARGENT SHRIVER

FOR THE Peace Corps to succeed, says George Sokolsky, its volunteers must have some ideal of life to which they are dedicated. With this I agree. What is required, as he says, "is an over-all concept of a civilization that persists because it moves men to faith, belief, and sacrifice."

From my meetings with would-be volunteers I believe that many of them have a faith and belief that prompt them to make the sacrifices necessary to serve successfully under Peace Corps conditions and according to Peace Corps standards in various parts of the world.

They have been called the silent generation, these men and women who now are volunteering to serve in the Peace Corps, as surveyors in Tanganyika, farm extension workers in Colombia, and teachers in rural schools in the Philippines. And they are coming quietly to enlist for two-year terms of hard work in Africa, Asia, and Latin America. Without fanfare they are entering the rigorous two to four months of training that every volunteer must receive. And I believe they will meet the great tests they will face abroad with calm humor and steady perseverance.

For inside the silence contained by a tough shell of skepticism is a core of idealism. The stirring words of Wilson and the radiant optimism of Roosevelt have been tempered by world wars and depressions and the long winter of cold war. But I am convinced that the core of faith in democracy, the belief in a civilization based on the God-given dignity of the individual human being, the readiness to sacrifice to enable such a civilization to live and grow—this is there, this has been waiting to be tapped, this is what the Peace Corps is tapping.

But George Sokolsky is not alone in doubting the intellectual and spiritual fiber of modern Americans. This is a question asked all around the world.

In India, Ashadevi, a spirited woman associate of Gandhi, was so stirred by the idea of the Peace Corps that she interrupted her pilgrimage in Assam with Vinoba Bhave, traveled three days and nights on a train, to put one great question to me.

"Yours was the first revolution," she said. "Do you think young Americans possess the spiritual values they must have to bring the spirit of that revolution to our country?"

"There is a great valuelessness spreading in the world—and in India, too," she said. "Your volunteers must not add to this. They must bring more than science and technology. They must be carriers of your best American values and ideals. Even the Russians have their values beyond science and technology. Your Peace Corps must touch the idealism of America and bring that to us."

This is our aim, I assured her—and I assure George Sokolsky.

How will we accomplish it?

FIRST of all, by very careful selection of the men and women who are accepted as volunteers. The tests each applicant takes, the interviews he will have, the medical examinations, and the screening that will go on during training are all designed to choose volunteers who will represent the best of America life, thought, dedication, and skill. We want men and women who are fit physically, mentally, and spiritually, who are ready to work with their heads, their hands, and their hearts, who are able to discuss the Declaration of Independence and the problems of modern democracy with a student in Ghana or a farmer in Nepal, and who are trained to do a job that is needed and desired in the host country. I am sure we will find many such men and women among the 10,000 who have already volunteered.

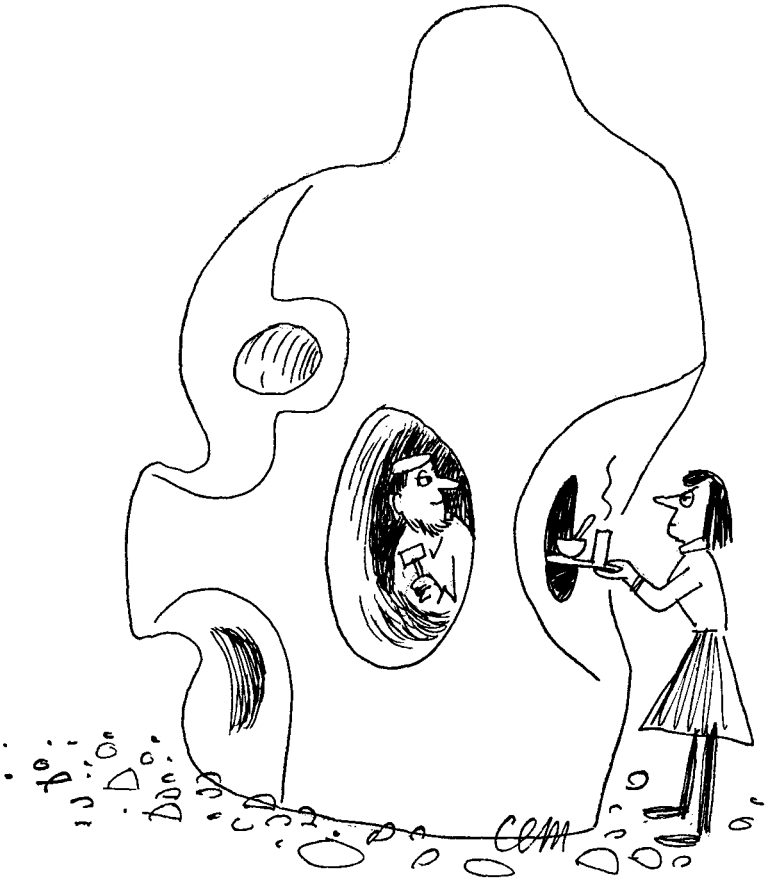
Second, we will provide intensive training in the language, history, current affairs, and customs of the country to which they are going; in the health care required; and in the work to be done there. Intensive refresher courses in American history and government will help prepare volunteers for the questions they will be asked.

Third, if some volunteers do go aboard who lack the spirit, will, or capacity to do their work well or represent America at its best, they will be sent home promptly.

For this, and for the variety of jobs the developing nations need to have filled, we need both college graduates and skilled workmen who have not been to college; we need both liberal arts graduates and graduates with specialized degrees; we need men from businesses and from labor unions; and we need women as well as men. The list of persons already requested by other countries includes doctors, nurses, public health workers, lawyers, farmers, labor negotiators, management men, engineers, plumbers, athletic coaches, and teachers of all kinds, including teachers of English, in primary and secondary schools and in universities.

Having just returned from visits to Ghana, Nigeria, India, Pakistan, Burma,

(*Continued on page 54*)



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Filled with Sawdust and Sadness

By Granville Hicks

ALTHOUGH she is only thirty-one, Shirley Ann Grau has fashioned a shapely career. Her work began to appear in magazines almost ten years ago, and in 1955 she published a volume of stories, "The Black Prince," which received and deserved more attention than collections of short stories ordinarily get. In 1958 came "The Hard Blue Sky," a long novel, loose in structure but held together by her ability to create atmosphere. Now in "**The House on Coliseum Street**" (Knopf, $3.50) she has produced a short, tightly organized novel that makes its point with great precision.

In "The Hard Blue Sky" Miss Grau portrays a rather primitive people who live by a code that has been handed down to them by tradition. In "The House on Coliseum Street" she is dealing with sophisticated characters who have no code whatever.

The central character is a twenty-year-old girl, Joan Mitchell, who lives with her mother and a slightly younger sister in the house on Coliseum Street, which is located in what was once a wealthy section of New Orleans. The mother, Aurelie, we are told, has had five husbands and a daughter by each of them. (A later statement seems to contradict these statistics, but that doesn't matter.) The three younger daughters are away at school or camp during most of the novel, and hence don't clutter up either Aurelie's life or the story. Aurelie's present husband, who is husband in name only, is drinking himself to death, for the most part very quietly, in an apartment of his own on the third floor. Her first husband, Joan's father, was the son of Italian immigrants, and, having become wealthy in some dubious fashion, he made a generous settlement on Aurelie and also left Joan some money.

Aurelie has a considerable concern for appearances, but it is clear that she has lived and intends to go on living exactly as she pleases. Doris, the second daughter, doesn't give a damn for appearances. She likes tennis, dancing, drink, and sex, and indulges her tastes with complete abandon. Joan, on the other hand, is moody and self-pitying, but she is no less egocentric than Doris. Doris speaks of "a house full of bitches," and she has reason. Joan, incidentally, suggests that Doris is a good deal less happy than she tries to appear to be, and this is probably true.

In the opening section of the book we realize that Joan is recovering from an abortion, and Miss Grau then goes back to tell what happened. Joan had a steady, a lawyer by the name of Fred Aleman, but, as she told her inquiring mother, they were careful. But then there was Michael Kerr, a college instructor, who was one of her sister's many boy friends. Joan's first date with him was unsatisfactory, but later they met casually and unexpectedly, and they were not careful. Aurelie arranged the abortion with her usual efficiency.

After the abortion Joan becomes more self-centered and self-destructive than ever. She broods over the child she might have had, and at one point she even tries to become pregnant again, this time by Fred Aleman. But all the while she is thinking about Michael, and she becomes obsessively jealous, shadowing him and his girl friends. Finally, when she discovers that he is again having an affair with Doris, she takes her revenge.

Early in the story a tramp wanders onto Coliseum Street, and all the housewives, including Aurelie, close their windows and look out from behind the curtains. Joan, on the contrary, watches and listens from an open window. The tramp collapses, and she tries to hear what he is muttering. She watches until the police come for him, and then she goes to look at the place where he had fallen. At the end, after she has done the thing that will destroy Michael, she finds herself at that place, and she thinks of the tramp. What has happened to him? And what will happen to her?

WE HAVE had many novels in recent years about desperate, purposeless young men: for instance, James Leo Herlihy's "All Fall Down," Edward Hoagland's "The Circle Home," and John Updike's "Rabbit, Run." Now Miss Grau has shown us a desperate, purposeless young woman. Her Joan Mitchell is very different from Sabrina Castro in Wallace Stegner's "A Shooting Star" (*SR*, May 20). Sabrina's values have collapsed, and that is why she is involved in catastrophe. Joan has never had any values, and at the age of twenty she has taken the path of self-pity and self-destruction. Miss Grau is not concerned to explain Joan's condition, though at least partial explanations do not seem far to seek; she simply wants to show it, and she does show it in all its abysmal horror.

These studies of empty young lives are always depressing, for they raise agonizing questions about the quality of contemporary civilization. In so far, however, as they merely depress, they do not long engage our attention; we feel about them, as we feel about case studies, that they are merely evidences of a problem of whose existence we have always been aware. Miss Grau goes deeper than that. She holds out no hope of redemption for Joan, as Stegner does for Sabrina, and she does not try to make Joan a sympathetic character. She simply renders Joan's state of mind so accurately that we know what it is like to live in her kind of hell.

A few weeks ago (*SR*, May 13), in writing about Joan Williams's "The Morning and the Evening," I commented on her conscious avoidance of Gothic trappings. Miss Grau, except in one or two early short stories, has also avoided the Gothic mood. "The Hard Blue Sky," to the extent that it needs to be classified, belongs to the old-fashioned school of regionalism. "The House on Coliseum Street" could be Gothic but isn't: little is made of the house itself, ancestral mansion though it may be; the stepfather on the third floor is a pathetic fellow, with nothing of either terror or mystery; there is no dwelling on the abortion. The book is not Gothic, and it is not even specifically Southern. It is full of the sights and sounds and smells of New Orleans and the surrounding country; that is the kind of writer Miss Grau is. But its essential action could take place anywhere.

To me "The House on Coliseum Street" is not so exciting as "The Hard Blue Sky," but it is a good book for Miss Grau to have written at this point in her career. Her control is perfect, and there isn't a scene that doesn't count. Her senses are acute, and, as I have said, they make their contribution to the texture of the novel, but there are no descriptions for the sake of description. The writing, as always, is wonderfully firm. Miss Grau is not exploring new territory, as she was in some of her stories and in "The Hard Blue Sky," but she has done admirably what she wanted to do, and she has left us with a picture of a young woman that it will be hard to forget.

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PERSONAL HISTORY

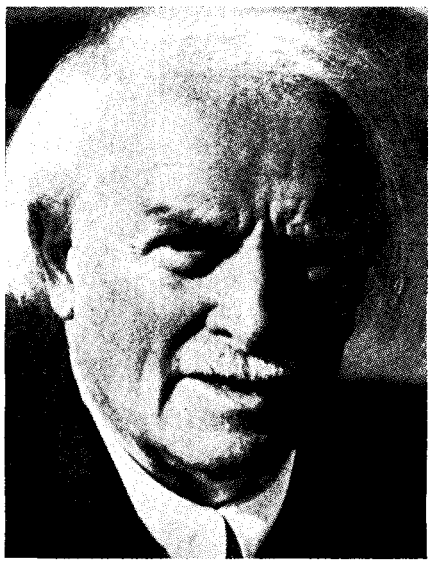
Wonderful Wizard of Wales

"My Father, Lloyd George," by Richard Lloyd George *(Crown. 240 pp. $4), discloses in intimate detail the unorthodox private life of the great statesman from Wales. John Clive teaches modern English history at the University of Chicago.*

By John Clive

THIS is a strange and sad book. The subject? One of the great British statesmen of this century, the Welsh wizard who played a role analogous to Churchill's in an earlier world war, infusing government and country with energy and the will to victory. The author: Lloyd George's eldest son. One's first thought might well be that here is a belated act of filial piety, nostalgic reminiscences by a devoted son of his father's colorful and heroic exploits and personality. And, indeed, this is certainly one of the threads running through the book: Lloyd George reading "King Lear" by flashes of lightning; Lloyd George producing Biblical quotations "like a squid squirting ink"; Lloyd George galvanizing munitions manufacturers into effective action during World War I; Lloyd George on the golf course, in his orchard, breakfasting with the great at Ten Downing Street, and so forth. All very pleasant and entertaining—but little that is really new and no memorably fresh views of the great figures with whom Lloyd George shared the stage of history. Moreover, the author himself informs us with disarming candor that his facts may be wrong, his places and dates confused.

What, then, was the point of writing the book? "I have tried," the author writes, "to concern myself with truth, with the essence of things, and with those strange, wayward and subtle meanings behind facts." That truth, that essence of things, turns out to be that the author's father was a born and incorrigible philanderer: "He had only one form of recreation, which he followed all the years of his adult life." And the book is largely concerned with the documentation of this statement: from the hushed-up scandal of the child he fathered on a charming widow in Caernarvon while his own wife was expecting her second baby (this would almost certainly have cost him his first election to Parliament, had it become known); to the affairs with the "very stylish, perhaps a little flamboyant" Welsh draper's wife in London and with "Dolores" in Buenos Aires; on to other affairs and other extramarital children until we reach the years of his premature retirement when he surrounded himself with a seraglio of female retainers, including a Hollywood actress who kept making expensive telephone calls to the United States. Lloyd George's wife, in many ways the real heroine of this book, finally left him, having borne with him patiently for many years. And when her gentleness and endurance came to an end, the family broke up as well.



—From the book.

Lloyd George — "He had only one form of recreation."

It is really a pathetic story; and one which, making due allowance for the author's justified bitterness and less justified archness of tone, has the ring of truth. Future historians and biographers will have to take account of the revelation of this dimension of Lloyd George's personality, will have to use it in their estimate of the character and achievements of the man whom Lord Keynes described as "this goat-footed bard, this half-human visitor to our age from the hag-ridden magic and enchanted woods of Celtic antiquity." The author may well be right when he calls Lloyd George "probably the greatest natural Don Juan in the history of British politics." Nonetheless, one cannot help being somewhat taken aback at finding a septuagenarian son cast in the role of Leporello.

Commentary on the Commentator

"Don't Let Them Scare You: The Life and Times of Elmer Davis," by Roger Burlingame *(Lippincott. 341 pp. $5.95), commemorates a great reporter whose perceptive comments gave meaning to the news. Veteran Washington correspondent Ernest K. Lindley claims two things in common with Davis: birth in Indiana and a Rhodes scholarship.*

By Ernest K. Lindley

AS ONE of the most civilized and civilizing publicists of our time, Elmer Davis deserves to be perpetuated, with all of his sanity, salt, and courage. His legions of admirers, who must include almost every subscriber to the *Saturday Review*, will rejoice in this biography. Roger Burlingame gives us the flesh and blood as well as the spirit of Davis probably as well as could be done in the printed word.

Davis should live through his own inimitable words. But those were scattered among hundreds of articles, essays, reviews, broadcasts, and letters (plus novels and short stories). Most were topical. Mr. Burlingame has placed a judicious selection of Davis's observations against the background that makes them meaningful. Happily, these include quotations from Godfrey G. Gloom, the most delightful political diagnostician since Mr. Dooley, as well as from Davis's writings for *Harper's*, the *Saturday Review*, and other magazines in the Twenties and Thirties, the broadcasts starting in September 1939, which broadened his influence, his postwar editorial broadcasts, and the two slender volumes which were his powerful final testaments: "But We Were Born Free" and "Two Minutes Till Midnight." The author has also dug into Davis's life, with the help of family, friends, and professional associates, and come up with interesting facts that are new to this reviewer, and probably

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to many others who knew Davis at least moderately well. He explains most of what needs to be explained about Davis, except the most important thing, which can never be fully explained about any unusual man—how he came to think and act as he did.

Appropriately, the little town on the Indiana bank of the Ohio River, where Davis was born in 1890, was named Aurora (light of morning). As a boy he was "ungainly." He loved sports—perhaps all the more because physical ineptitude limited his participation. He felt further handicapped because he could not sing. Both his seriousness about his studies and his provocative humor tended to set him a little apart from his schoolmates. He rebelled against hard-shelled religion. His father wrote to him at Franklin College, in central Indiana, chiding him for his expressed "contempt" for prayer and for listening to the "idiotic sayings" of agnostic professors.

Elmer majored in the classics and was graduated *magna cum laude*. In 1910 he went on to Oxford as a Rhodes Scholar. There he continued his classical studies and passed the examination for the Honour School of Litterae Humaniores. Mr. Burlingame was evidently surprised that Elmer won a Second, not a First. In explanation, he quotes Elmer's Oxford tutor: Elmer took the final examinations after only two years, instead of the usual two and a half or three, and, even so, "all but obtained a First Class." Mr. Burlingame might have noted also that among Elmer's American classmates who did no better were Christopher Morley and John Crowe Ransome.

Doubtless Davis's intensive classical education, perhaps especially his mastery of Greek, contributed much to his clarity of thought and style. One might have expected him to teach, as so many Rhodes Scholars have done. His mother urged him to. But his temperament steered him elsewhere. After a brief $10-a-week stint on *Adventure*, he landed a job as a reporter on the New York *Times*. One of his best early assignments was the Ford "Peace Ship." His unsigned dispatches were deadpan, but some of his oral comments got under the skin of the peace-seekers, and he rejoiced in being dubbed "The Snake." In due course, he became an editorial writer. Meanwhile, he had produced (in 1915) his first novel, and his short stories and articles were appearing in various magazines. In 1923 he cut loose from the *Times*. For nearly sixteen years he wrote prolifically—novels, short stories, articles, reviews—but without much financial success.

The next stage of his career began with the outbreak of war in 1939. CBS called on him to report and comment from New York; their No. 1 commentators of that time, H. V. Kaltenborn, was broadcasting from Europe. He clicked immediately. Within a short time his five-minute evening spot on the CBS network was a near-must for most intelligent Americans. His salary was $53,000 a year.

In May 1942 Davis was drafted by President Roosevelt to direct the Office of War Information. The next three-and-a-half years were stormy and difficult in every way. He had trouble with other agencies that wanted to control their own information; with the conservatives of both parties who didn't understand propaganda and hated Roosevelt; with the Overseas Branch of OWI, under Robert E. Sherwood, the eminent playwright and Presidential ghost writer; and with some of OWI's best writers, including Henry Pringle and Arthur Schlesinger, Jr. On the whole, these tribulations are, to the best of my knowledge, reported fairly by the author. However, I would not be so sure as he seems to be, and Davis seems to have been, that Overseas Branch of OWI was utterly free of Communist, or at least fellow-traveler, influence.

Those war-year experiences made Davis more of an advocate and a fighter. His postwar broadcasts—over ABC, which gave him free rein—were sometimes scathing. He assailed what he regarded as the excesses of various committees investigating Communist infiltration. The "Twenty Years of Treason" theme, of course, angered him to the core. He attacked McCarthy from the first and never let up. These last few years of his life were, as the author says, "the peak of his life's achievement."

In one of his last addresses, at Vassar, he quoted Tacitus: "Rare is the felicity of the times when you can think what you like and say what you think." Paraphrasing, one might say of Elmer Davis: "Rare is the felicity of the man who can think clearly and courageously and says what he thinks."

He Swung Louisiana Purchase

"Chancellor Robert R. Livingston of New York, 1746-1813," by George Dangerfield *(Harcourt, Brace. 438 pp. $10), introduces a remarkable man whose achievements failed to bring him the posthumous fame that he sought. Daniel J. Boorstin is the author of "Americans: The Colonial Experience."*

By Daniel J. Boorstin

THE CULTURE of laurels, Chancellor Livingston once complained, is the most expensive husbandry. And, he might have added, the most unpredictable. Who can foretell how posterity will award the prizes? Despite the confident assertions of politicians making speeches, it is hard to predict the place of this or that man "in history." After reading this admirable biography we may at least be tempted to say that posterity does not like to be courted.

Mr. Dangerfield has revived one of the most remarkable men of the shaping years of American history. Yet perhaps the most interesting question about Chancellor Livingston is why we have heard so little about him. Why did he fail in his bid for fame? Few Americans of his time were more energetic, more active, more ingenious, or more versatile. Few had better luck at being on the spot for the decisive moments of history.

As a member of the Continental Congress, Livingston was appointed (June 11, 1776) to the committee of five to draft a declaration of independence. He was a member of the committee of three that drafted the New York constitution of 1777. He played the decisive role in the New York State ratifying convention that approved the new federal Constitution. As Jefferson's minister to France (1801-1804) he was in Paris to negotiate the Louisiana Purchase. He was a collaborator of Robert Fulton in steamboat experiments, both on the Seine and on the Hudson.

But the goddess of fame never smiled on Livingston. There is no record that he had any hand in the actual drafting of the Declaration of Independence. That job fell to Jefferson, and the emending was done exclusively by John Adams and Benjamin Franklin. On July 9, 1776, when the New York Convention approved the Declaration, Livingston was en route, and so had no opportunity even to record his vote for it. On August 2, at the time of the signing, he was preoccupied with New

(*Continued on page* 53)

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All Roads Led to the Stake

"Destiny of Fire," by Zoé Oldenbourg, *translated by Peter Green (Pantheon. 376 pp. $4.95), recreates the bloody days of the Albigensian massacre and its far-reaching effects on the history of France. Anna Balakian, professor of French at New York University, frequently writes on French literature.*

By Anna Balakian

ACCORDING to historian Augustin Thierry, there should be two histories of France: one describing the victory of unification, the other the defeat of the Mediterranean culture, of which the South of France was for a time the flourishing center. Zoé Oldenbourg has told in compelling terms one of the most dramatic aspects of that defeat: the gory destruction of the Albigensian heresy, whose stronghold was in Languedoc, between Toulouse and Carcassonne, and particularly in the city of Albi, from which it derived its name. Better known as Cathars (from the Greek *katharos*: purged or purified), the dualistic heretics strove to sever here and now the spiritual being from the material self in preparation for the ultimate transcendence in death; their clerical hierarchy was a gradation not of power but of virtue, complying with the letter of the Christian law of poverty, chastity, and asceticism. Although their adherents never exceeded 10,000, the cultural radiation of the sect became so powerful that the Capetian rulers of France sent Simon de Montfort to subjugate this double threat to Roman Catholicism and French nationalism.

In the name of "crusade" the troops of Simon destroyed by fire the Albigensians. But if persecution is one of the perennial diseases of mankind, it has never succeeded in eliminating the gratuitous sacrifice of self to a "supersubstantial" ideal. Mme. Oldenbourg's fictional characters are endowed with a vibrant authenticity thanks to her spectacular reconstruction of thirteenth-century Southern France and her intimate understanding of the psychology of fanaticism.

As the story opens, the noble family of Ricord de Montgeil has no other thought than to lead the Christian life in holier than average fashion. But there are forebodings of the coming of the soldiers of the cross, like locusts from the North, to wipe out the sect. Familial ties are disrupted by the demands of national and religious fervor. The four sons join the army of the Count of Toulouse, who with the aid of the king of Aragon fights a long and losing battle against the French king's men. The lovely, ascetic daughter, Gentian, unsuccessful in her pursuit of the monastic life, finds her salvation in human love until she and her war-scarred husband finally fall into captivity. Her mother, Arsen, becomes the wise woman of Montségur, where in solitude and privation she holds her vigil for twenty years. Ricord finds himself driven, by the brutal course of events, from soft-hearted compassion for all living creatures to sadistic brigandage as he is snarled into guerrilla warfare. Nevertheless all the roads lead to the stake, and all destinies merge as the Albigensians, warped in body and soul, meet in the violent, terrifying death by fire.

Mme. Oldenbourg is not new to the Middle Ages. In addition to two previous novels situated in medieval times, she has also devoted documentary studies to the Albigensian massacre (a subject of current scholarly interest both in France and in Spain). If the present novel appears to be the most powerful of this noted writer's historical frescoes, it is because Mme. Oldenbourg has deftly identified the personal fate of her passionate characters with a moment of historic destiny. For the destruction of the Albigensians precluded forever the consolidation of a Mediterranean empire extending beyond the Pyrenees. A tremor of "might-have-been" permeates "Destiny of Fire" so that history no longer seems an invariable sequence of events but the tragic junctions of unrealized possibilities.

Fourth Estate Follies

"All the Summer Days," by Ned Calmer *(Little, Brown. 304 pp. $4.50), evokes the Paris that was Mecca to young American expatriates in the Twenties. W. G. Rogers has written a study of Gertrude Stein entitled "When This You See Remember Me."*

By W. G. Rogers

FOR AN American no place in the world could beat Paris in the 1920s—so we are persuaded at the start of this novel by its lively characters and their carefree experiences working a little and playing a lot on the boulevards and in the cafés and hotels. But could that sort of life go on for them forever?—that's the question posed sternly by the inflexible Puritan conscience at the story's end.

Alex Gardner, copyreader on the Paris *American*, a newspaper owned by an absentee Midwesterner, fills numerous functions: he is spokesman for the author, a sort of master of ceremonies, a chairman who introduces to us his friends and their girls or their boys, and a guide to the hectic city room and to bistro and bedroom as well; and

Ned Calmer — "brings back mood and atmosphere accurately."

at last he too is involved critically in the jobs, loves, conquests, and failures.

The year is 1927, the time of Sacco and Vanzetti and Lindbergh. There are glimpses of Stein, Hemingway, Jolas, Foujita, Cocteau, Varèse, Kiki. We visit the Dôme and Rotonde and the Brasserie Lipp, and look in at the not yet popular Deux Magots. Calmer's people work on the Right Bank and have fun on the Left. Their bosses are in-

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competent, but they themselves are not very able reporters or deskmen. We see them occasionally at telephone or typewriter, but mostly they are picking up one girl and abandoning another and longing for a third, pretending love is serious and forever or dismissing it as sex, glorying in their freedom to drink themselves under the table but, sometimes, staying there.

People who stagger along the boulevards and spend so much time in bed don't do much work, and the record shows pictures were painted and novels written in Paris in the 1920s. But if the drunks are slightly drunker and the woman-chasers more singleminded in these pages than they were in fact, nevertheless in theory this is precisely that unforgettable city, happy, productive, aloof, a live-and-let-live place where an American was dangerously and challengingly on his own. Calmer brings back mood and atmosphere accurately. Despite some stock passages, you'll laugh at the young folks' nonsense, sorrow for the expatriates who failed, and rejoice with those who lived and loved and grew up—all in a succession of animated, often spicy scenes run off at a smart pace.

TERRORISTIC COLONIALS: To say that Storm Jameson's novels are always interesting and written with professional competence is to express a commonplace judgment that I am happy to endorse. But I should like to add that she is a far better novelist than many others whose work has been taken more seriously than hers by the critics.

Her knowledge of the world is wide, and her understanding of many varieties of character is profound. Her descriptive powers enable her to evoke vividly almost any kind of scene that she chooses to bring before the reader's eyes. A false note is hardly ever heard in her dialogue. To say that she knows how to construct an engrossing story is merely to repeat that she is professionally competent; but her engrossing stories are almost always meaningful, whereas many engrossing stories are not. Her diction is unobtrusively and uniformly excellent; she eschews both eccentricity and self-conscious brilliance, writing no passages of the kind that, commanding the reader to pause and admire, impede the flow of a narrative. She has been guilty of faults and lapses, of course. But what novelist has not?

"Last Score" (Harper, $3.95), subtitled "The Private Life of Sir Richard Ormston," is one of Storm Jameson's best. Ormston is the governor of a British colony in which the natives have begun to resort to terrorism in an attempt to win independence.

Storm Jameson "eschews both eccentricity and self-conscious brilliance."

It is obvious that their murderous acts are being directed and coordinated by an intelligent leader, and that if the colony is to be spared wholesale tragedy this leader must be captured. He is captured, but with results that could not have been foreseen—results that should not be revealed in a review. It is enough to say that Ormston is made to see himself, for the first time, without the protective integument of self-deception.

Ormston's character is drawn with convincing skill, but he does not stand alone. It is the complex web of human relationships woven by Miss Jameson that gives this novel its breadth and depth, a web in which Ormston's mother, son, and wife are entangled. And in "Last Score," as in life, truths are discovered belatedly. Some readers may think, as I do, that Ormston's sense of guilt was excessive; but we are made to believe that he felt it.

I do not know how many readers Storm Jameson has in this country, but, whatever the number, I suspect that she deserves more.

—Ben Ray Redman.

LEXINGTON IN '75: ". . . you've lost your youth and come to manhood, all in a matter of a few hours, Adam Cooper," sighed old Solomon Chandler as he leaned wearily on his musket. And what a few hours they had been for Adam Cooper and for America!

The story begins on the evening of the 18th of April and ends a brief twenty-four hours later. It is about Adam Cooper, who lived with his parents, younger brother, and grandmother in a typical colonial New England village. But his was no ordinary village and no ordinary year. The village was Lexington, the year 1775, and a new nation was to begin its long, hard struggle for freedom.

On the evening of April 18th, Adam Cooper, at age fifteen, was more interested in sparking than in the threatening British Army poised in Boston. While he tossed restlessly in bed savoring a kiss stolen only hours earlier from Ruth Simmons, the dark night was suddenly shattered by ringing bells and the raucous sound of men's voices. Impulsively pulling on his clothes, Adam Cooper youthfully raced over to the village green and to manhood.

"April Morning" (Crown, $3.50) is more than a story of the battles at Lexington and Concord as experienced by Adam Cooper and his compatriots. Howard Fast has blended historical facts with such poignant skill that the reader becomes an emotional participant in the step-by-step events of that April morning which gave birth to a nation and which caused the complete metamorphosis in Adam Cooper.

In tense succession the reader is with young Adam as he hesitatingly signs the muster roll, defiantly joins the assembly on the village green, and then abjectly flees in terror when Major Pitcairn's mercenaries open fire on the minutemen. Maturing in stature through the savage death of his father and the stark realization of new responsibilities and the brutality of war, Adam overcomes his fears through the wise counsel of Solomon Chandler and rejoins the local militia to harass the redcoats on their retreat from Concord.

Here is a gripping story told so realistically through the actions of Adam Cooper that it has a "you were there" impact and gives vibrant meaning to one of the great moments in the heritage of America.

—William C. Kiessel.

COMMERCE VS. ART: As a practising historical novelist and former art student, Jay Williams now gives us a contemporary novel set in the engine room of New York's art world. **"The Forger"** (Atheneum, $4.95) is a first-person narrative by a young commercial artist named Rufus Griffin, who wants, of all things, money, love, and success as a fine arts painter. We follow Griffin from his beginnings in a three-man art studio through his dealings with scoundrelly art dealers, patrons, illustrators who have "sold out" to commerce, and a *de rigeur* cast of Village characters. We even share the incidents of his nonmarital housing arrangement with a dilettante Bennington girl and his technical struggles with the job of forging a Giorgione masterpiece for discovery and profitable sale.

Mr. Williams is formidably informed

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about the techniques of painting, and he cares about the esthetic dilemmas of an artist in a crass society. Sometimes he is gay, with flashes of wit and clear visual reporting. Unhappily, however, "The Forger" seems to miss most of its opportunities. The picture does not compose well despite the author's determined impasto-like use of every color in his paintbox. The adventures of Rufus Griffin do not generate suspense, and most of the foreground figures are Types who exist chiefly to help him agonize over the contrary pulls of Commerce and Art. Communicating with each other in an interminable squabble larded with painters' jargon, they awaken fond memories of the kind of callow, young-old arguments one used to hear on the stairs and in the cafeteria of the Art Students' League before the 1941 war. John Ruskin, Robert Henri, and George Bridgeman live on, and not altogether in their own books and paintings.

It would be nice to report that "The Forger" conveys the travail of a young painter and reveals something of the orgastic, lyrical flight at the moment of inspiration. Mr. Williams intended this kind of portrayal, one feels sure, but his medium was too sticky and his urge to inform too great. What remains is an earnest, groping try at discovering new variables on the impervious old Goethe theme: "Art is long, life short; judgment difficult, opportunity transient."

—James Kelly.

FRASER YOUNG'S

LITERARY CRYPT NO. 934

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 934 will be found in the next issue.

I WIN, DIAWOLT KC PORRPT ZIXTM IS RUTT ESN O'PP DIAWOLT CIBA WATER HOW IST IS KT.

A. DAIMR

Answer to Literary Crypt No. 933

Rain falls on the just and the unjust but the unjust have umbrellas.

—Ira Wallach.

THE PAST

Battle in Shangri-la

"Bayonets to Lhasa," by Peter Fleming *(Harper. 309 pp. $4.95), paints the turn-of-the-century background to Red China's invasion of Tibet. Amaury de Riencourt, who has traveled extensively through that country, wrote "The Soul of India."*

By Amaury de Riencourt

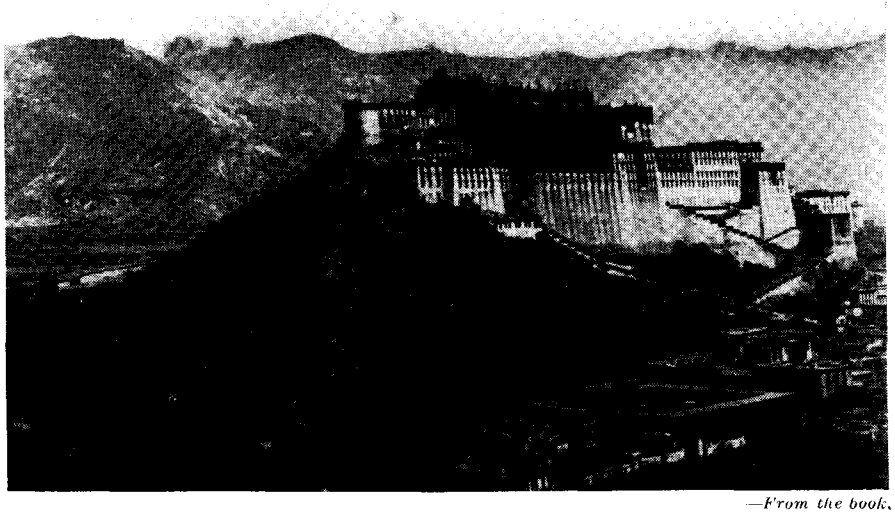
PETER FLEMING'S new book is concerned with the temporary invasion of Tibet carried out by the British a few years after the turn of the century. Without doubt it will prove to be the definitive account of this strange episode. Having had access to a great deal of unpublished material, along with the numerous accounts of various participants, Mr. Fleming has been able to blend with skill the various trends in Britain, Russia, India, and Tibet proper that led to this expedition.

Starting out with a brief analysis of the "Great Game" that opposed British and Russian influences in Central Asia in the nineteenth century, he proceeds to describe Lord Curzon's design, in his capacity as Viceroy of India, to open Tibet to Anglo-Indian trade and influence—and, by the same token, to ward off the more or less imaginary threat of growing Russian influence on the roof of the world. After having given us a penetrating analysis of the personalities involved, especially that of Sir Francis Younghusband, the remarkable leader of the armed expedition, the author provides us with a blow-by-blow account of the fantastic ascent of the Anglo-Indian army over the Himalayan passes, its desultory fighting against the ill-equipped Tibetan troops at altitudes ranging up to 17,000 feet, its slow progress over hundreds of miles of partly unexplored terrain, and its spectacular arrival in the Forbidden City. (Forty years later, when this reviewer traveled along the same route to the same destination, neither the landmarks nor the mode of living had changed.)

Then started the endless negotiations with the reluctant Tibetans, at once hindered and helped by the active participation of the Chinese representatives—Tibet being nominally part of the Chinese Empire. A few months later, a suitable treaty having been signed with the Tibetan authorities before the onset of winter, the Anglo-Indian expedition slowly withdrew to India.

A number of striking features stamp this interesting account: First of all, the growing control established in the twentieth century by the bureaucratic authorities in London over the British proconsuls in the Orient—a result of speedier means of communications—which did not always suit such strong personalities as Curzon or Younghusband and restricted their freedom of action. But there were also the hesitations and eventual bungling of the British government, which, in the end,

(Continued on page 52)



—From the book.

Lhasa, the Forbidden City, scene of a swan song.

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PICK OF THE PAPERBACKS

SOME PEOPLE collect Civil War buttons, others gather arrowheads, still others amass matchbooks from international honkeytonks. Everyone collects something; I'm a magpie about reference books. I sigh as happily over a new find as the numismatist does with an upside-down date on an 1893 nickel. Now that I've found "**Dictionary of Foreign Terms**" (Bantam, 75¢) I won't have to scratch my head *nolens-volens* over *Sturm und Drang*, or mutter, "It's on the tip of my tongue," when *lèse-majesté* and *quid pro quo* pop up. They're all here, alphabetically arranged, along with some 15,000 other key phrases from more than fifty foreign languages . . . That distinguished Boston house Houghton Mifflin has come up with a new paperback series, Sentry Editions, on the agenda for September publication. Appropriately enough, heading the list are Thoreau's "**A Week on the Concord and Merrimac Rivers**" and "**The Education of Henry Adams.**" . . . Universe Books is adding new titles to its sculpture series. Picasso, Arp, and Richier are presented in picture-and-text books . . . In the wake of the Eichmann trial, many paperbacks have appeared about Nazi Germany. One of them, "**Nuremberg Diary**" (Signet, 75¢), was written by Dr. G. M. Gilbert, who served as American prison psychologist at the Nuremberg Trials. Gilbert has just been called upon by Israel's attorney general to appear as a witness at the Eichmann case.

ONE OF THE BEST WAYS to enjoy yourself on a cruise is to be socially set before getting aboard. One woman, determined to be prepared for her Caribbean cruise, called the editorial offices at Pocket Books to inquire about a beginner's book on bridge. Sheinwold's "**Five Weeks to Winning Bridge**" (50¢) was suggested. "No, no," she answered, panic in her voice. "Don't you have 'Four Weeks to Winning Bridge'? I'm leaving in a month!"

—ROLLENE W. SAAL.

FICTION

Man's adventures in space are now so extraordinary that even the atmosphere of human danger seems rarefied and, accordingly, the personal exploits of poet-pilot Antoine de Saint-Exupéry appear more intensely human. His novel "**Night Flight**" (Signet, 50¢) sounds the depths of individual peril and individual heroism as a group of pilots ferry their planes across the hazardous Andes.

Among the numerous collections of short stories, tales, and novellas that appear each month in paperback is an unlikely anthology of novelettes titled "**Quintet**" (Pyramid, 50¢). Authors Richard Wright, Maupassant, Aldous Huxley, Tolstoy, and Saroyan are certainly odd bookfellows. The classic "The Death of Ivan Ilyich" is included and so is Saroyan's satirical "Tracy's Tiger."

"**The Short Stories of Leo Tolstoy**" (Bantam, 95¢), thirty-seven tales in a new translation by Arthur Mendel and Barbara Makanowitzky, are preceded by a lengthy and informative introduction by Alexandra Tolstoy, who served as her father's secretary.

Tolstoy once wrote of Alexander Kuprin, then an aspiring young writer, "He should never pay attention to anybody's advice but just keep on writing in his own way." Kuprin, who was born in 1870, lived through most of modern Russia's growing pains, and his writings reflect his antagonism to Czarist rule. Disillusioned with Bolshevik government, he chose exile in France, but returned to his fatherland in 1937, a year before his death, to make his peace. The title story in "**The Duel' and Selected Stories**" (Signet, 50¢) depicts his own harsh experiences in the days of the Czars.

Franz Kafka's "**The Penal Colony**" (Schocken Books, $1.95) includes several longer stories as well as many brief reflections and meditations. It would have been enlightening, because many of the reflections are so personal in character, if an introduction had been provided which would relate these musings to the larger stream of Kafka's work.

James Baldwin, who has now attained a significant place among contemporary writers, wrote his first novel, "**Go Tell It on the Mountain**" (Universal, $1.45), only eight years ago. An intricately structured story, it tells of one significant day in the life of a Harlem teen-ager.

Reading "**New French Writing**" (Evergreen, $2.25) is a little like stepping into the looking-glass. The world as we know it becomes fragmented, grown larger than life or then again reduced to tiny slivers of personal insights. Sartre (on Tintoretto), dramatist Jean Vautier, short story writer Pierre Gascar don't help the reader's confusion. Fortunately, two excellent essays, one on poetry by Germaine Brée, the other on trends in the contemporary French novel by Henri Peyre, lend calm, guiding hands to this *nouvelle vague* of antipsychological prose.

PEOPLE

Recently a group of leading historians were polled on their choice of our greatest President. High on the list were FDR, Wilson, Washington, Jefferson, and Andrew Jackson. Which all seems to show that Jackson's prestige has risen considerably since the time when he was the center of fierce personal and political controversy. Marquis James won the Pulitzer Prize for his biography "**Andrew Jackson: Portrait**

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of a President" (Universal, $1.95), which follows his Administration through all its rocky ways.

Another pepper-and-spice politician was Fiorello La Guardia, whose autobiography, **"Fiorello H. La Guardia: The Making of an Insurgent"** (Capricorn, $1.25), is a lively look at the Little Flower's early years, from his boyhood in Arizona to his military service in the air force of WWI. Henry Christman and M. R. Werner, in two introductions, follow La Guardia's career through the "constructive and colorful" time as mayor of New York.

During World War II, Sir Fitzroy Maclean was "Brigadier Commanding the British Military Mission to the Partisans in German-occupied Yugoslavia." He got to know Tito pretty well, and his book, **"Tito: The Man Who Defied Hitler and Stalin"** (Ballantine, 75¢), gives a multifaceted portrait of a complex Croatian ruler.

In his introduction to **"Journey Into the Self: Being the Letters, Papers and Journals of Leo Stein"** (Bonanza, $1.45), Van Wyck Brooks says of the author, "He was one of the most interesting men of the passing generation." Stein, art critic, famous collector of modern art, was a deeply introspective man, yet he came to know well the art and literary worlds of Paris. He was fastidious in his tastes, which even included this judgment of his sister's writing: "I just could not take Gertrude seriously as a literary phenomenon."

THE WORLD AROUND US

John James Audubon was not only a great American naturalist, he was also a prolific writer. **"Audubon and His Journals"** (Dover, 2 vols., $2 each) is filled with his keen observations of bird life and, with equal care, human life. His travels took him to pioneer country along the Missouri, to Labrador, Europe, and the Florida Keys. Edited by his granddaughter, Maria Audubon, the journals tell about frontier life, hazardous living conditions, Indians, and, through it all, the wonder of living at one with nature.

Frank L. Lane's **"Nature Parade"** (Premier, 50¢) is jampacked with information about birds, beasts, and fish. That lions snore, that elephants are usually led by a female, that the cassowary bird catches fish with its feathers are a few examples of this little volume's prodigious lore. Most provocative is a chapter on "Mysteries," which reports on such never-never creatures as the Abominable Snowman, the gigantic kangaroo, the African Nandi Bear.

While "Nature Parade" will entertain the general reader, S. W. Frost's **"Insect Life and Insect Natural History"** (Dover, $2.25) aims at the student of entomology. Well-illustrated, it follows all manner of insects through their own particular life cycles.

If you're given to woodland romps, you might take along Frances Theodora Parsons's **"How to Know Ferns"** (Dover, $1.25). After reading this profusely illustrated, amply detailed study, you'll never again mistake a lance-leaved grape fern for a moonwort.

Some of the best nature books are not only highly informative, but poetic as well. Donald Culross Peattie's **"Flowering Earth"** (Viking Explorer, $1.45) is one. Mr. Peattie invests the lowliest pond scum with a kind of wonder. To the author the Human Kingdom and the Green Kingdom aren't so different. He writes: "The perilous balance, the dangerous adventure, the thirst, the needs, the crashing end—they are impartially allotted to us all, tall man, or taller tree."

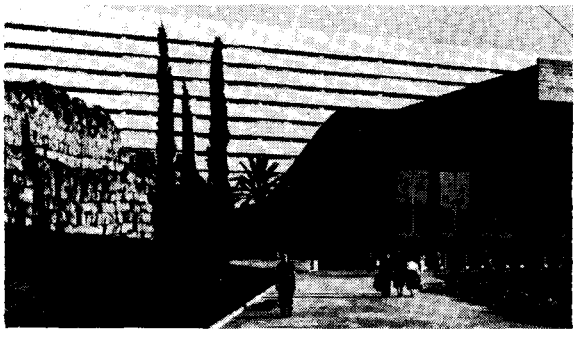
If you've ever read any of Ivan Sanderson's nature books, you'll know what high spirits and great good humor he brings to his subject. In **"Animal Treasure"** (Viking Explorer, $1.45) he searches West Africa for unusual creatures like the white mongoose, the whistling snake, and the hairy frog. Sketches by the author.

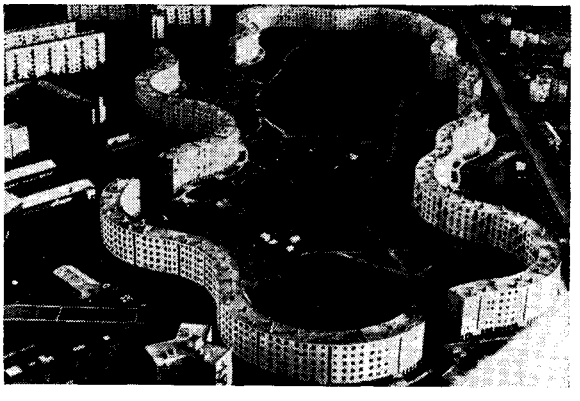
"One reason for my love of this great beach is that, living here, I dwell in a world that has a good natural smell, that is full of keen, vivid, and interesting savours and fragrances," writes Henry Beston in **"The Outermost House"** (Viking, $1.25), an account of a year during which the author lived alone in a beachhouse on Cape Cod. The book is filled with a sensitive man's observations of seaside life.

THE BLUE AND THE GRAY

Civil War buffs never get enough of their favorite subject, and paperback publishers have obligingly complied. Premier Civil War Classics, a series edited by Philip Van Doren Stern, has published a number of interesting sidelights on the war. Some of the books (75¢) have already been reviewed at greater length in these columns. They are: **"I Rode with Stonewall,"** a contemporary account by Henry Kyd Douglas, who was the youngest member of the Jackson military staff; **"Prologue to Sumter,"** a record of those 546 days between John Brown's raid and the fall of Ft. Sumter, woven from journals, newspaper accounts, and letters; **"Soldier Life in the Union and Confederate Armies,"** the everyday events of wartime as viewed by two common soldiers; **"General Lee,"** a military biography written by Fitzhugh Lee, cavalry commander and the General's nephew.

NO TRIP to Europe would be complete without an inspection of her ancient architectural wonders. Now it seems that no tourist ought to travel without a good, hard look at **"The New Architecture of Europe: An Illustrated Guidebook and Appraisal"** (Meridian, $1.95), G. E. Kidder Smith's up-to-date manual. Hotels and office buildings, low-rent housing projects and factories are depicted in more than 200 photographs of postwar construction. The hope and vitality of a new Europe are reflected in the concrete and glass, bent, poured, molded a hundred different, ingenious ways.





(Above) Rome's ultramodern railroad station faces fourth century B.C. wall; (below) aerial view of Cite de Courtilieres, Parisian housing development.

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The Embattled Playground

ONE OF the most heartening developments of recent months has been the emergence of Greenwich Village from the mood of apathy, withdrawal, and Beatnikism that closed over the area shortly after World War II. Today the Village is aswirl with controversy, and the clashes between residents of the area and their classic enemy, the Establishment, are resulting in headlines reminiscent of the lively Twenties and Thirties.

This new upsurgence of activism in the Village seems to be neither fad nor foible, but evidence of a serious and continuing change of outlook. For example, one Village group is stoutly resisting an attempt by the parks department to ban folk singers from a local public square. Another group is pressing charges against the police department for allegedly extorting cash payoffs from the owners of local coffeehouses. A third organization is energetically protesting the apparent intention of real estate entrepreneurs to make the Village over into a facsimile of Miami Beach. Finally, a splinter group of once amenable Villagers is challenging the local authority of that peculiar political institution, Tammany Hall. In all, the spectacle is remindful of the old saying, "Terrible is the revolt of a sheep."

Predictably, the wire services and news magazines have played up the situation's comic-opera elements, leaning especially hard on the Artists-*vs.*-Philistines, Beards-*vs.*-Badges angle. However, the press is missing out on a first-rate story when it pictures the dissenters primarily as buffoons cavorting about in a sort of Potemkin Village. For, no matter how unreal and remote from everyday life the Villages of the world's great cities may seem, the fact is that at their best they perform an indispensable social function.

Unfortunately, this notion of the Village as a socially useful entity is by no means widespread. Of course, most thoughtful Americans are aware that Greenwich Village has a considerable population of hard-working painters, playwrights, novelists, composers, and other creative artists. In fact, the number of famous works produced by these artists is often cited as the justification for there being a Village at all. According to this system of social arithmetic, one first-rate artist in residence justifies our toleration of a thousand noncreative "loft-generation" types whose only medium of expression is idle chatter and Bohemian high jinks.

UNDER this theory, the *flâneurs* and monologuists who infest the Village coffeehouses and who experiment with bizarre modes of existence are seen as so much social deadweight, mere grasshoppers to the serious artists' ants.

However, there is a sense in which the idlers and dilettantes of our Bohemias perform a valuable social function. That function is to respond imaginatively to oncoming social and esthetic trends which the rest of us are too busy "digging bread in the streets" to be aware of. A vigorous, functioning Village does for important concepts what an amplifier does for a weak radio signal: it picks them out of the air, amplifies and extrapolates them, and thus gives warning to the larger world of onrushing trends that are as yet detectable only as faint beeps.

When a Bohemian colony is flourishing and its pores are permeable by new ideas, it becomes a superb listening post from which to monitor reality, a living laboratory in which we see recapitulated briefly stages of social and personal evolution which it would take a whole nation decades to experience.

In such a Bohemia, high-flying philosophies of life are often brought to ground and worked out in living terms. Society is then free to make use of any "amplified signals" that look promising, and is thus spared the bother and upheaval of experimenting at length with the theories that prove worthless. Psychoanalysis, Zen, Existentialism, and Expressionism are only a few of the movements that have been tested on living tissue in the Bloomsburys, Montmartres, and Greenwich Villages before being diffused to a larger public.

Many Villagers are quite unaware that they have any conscious public function, any tie-line to Suburbia. People do not, after all, think of themselves as so many fruit flies being used for experiments in social genetics. Yet it is precisely the offhand, unselfconscious way in which the Bohemian can take up, live with, and then discard ideas and ways of living that makes him, however obliquely, a valuable adjunct of the community.

The artistically unproductive Bohemian may see his Village or Left Bank as a kind of adult playground, but his activity is often that socially useful sort of "play" which is a recapitulation of past experience, a catharsis, and a rehearsal for meaningful action.

When Greenwich Village came under the sway of Beatnikism and apathy during fifteen dreary postwar years, one of America's best monitoring posts went dead. Now that it is once again sputtering and crackling away, we may expect bold new movements, and splashy pronunciamentos on obscure subjects which we will later find were important after all. We can also expect that whenever the rest of us become too complacent or timorous to criticize our institutions, there will always be some Village eccentric willing to say bluntly that the emperor has no clothes. However much the average American may recoil from the Bohemian as a person, he should see in the re-emergence of a disgruntled, disputatious Village a brilliantly hopeful augury for his country's future. —HALLOWELL BOWSER.

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LETTERS TO THE EDITOR

ANOTHER GOOD WORD

Congratulations on Elmo Roper's article "A Good Word for the Senate" [*SR*, May 20]. It makes again the point that all of us who know the Senate do make and should continue to make, vital as the institution is to the country.

Allen Drury.

Washington, D. C.

NORTH-SOUTH CENTER

May I express my appreciation for the fine editorial by William D. Patterson, "Conversations Between Two Cultures" [*SR*, May 20]. Although it may take some time for a North-South Center for the Americas to materialize, I hope you will keep bringing the subject before the readers of *SR*, thus strengthening an idea that in time must inevitably materialize. . . .

Frank Hilton.

New York, N. Y.

I have read Mr. Patterson's editorial with great interest. Mine has been a voice crying in the wilderness along these lines in academic circles for several years now. Perhaps the Cuban situation has awakened us to the critical necessity for this kind of forum, conversation, and learning, which are essential to the leadership our world now requires. . . .

Glenn A. Olds, President,
Springfield College.

Springfield, Mass.

We all agree here on the importance of re-establishing relations with the liberal and intellectual community of Latin America. . . . The North-South Center is a proposal well worth serious consideration. . . .

Arthur Schlesinger, Jr.,
Special Assistant
to the President.

Washington, D. C.

The title of the editorial "Conversations Between Two Cultures" struck me as an interesting one, but the content of it seemed very unreal and naïve.

A few questions about its premises are pertinent: How does the generality of Latins regard the political status of Puerto Rico? How would their reaction affect the proposed program? Are the "aspirations of the hemisphere's intellectuals" understood in Puerto Rico? Is there "happy harmony" between the two cultures? Is understanding going to come through ill-regarded colonial institutions?

The facts seem not to be in accordance with the proposed plan. Puerto Rico is a colony with internal self-government in some areas. Its first forty years of colonial experience under the United States were times of exploitation and poverty. Now there is a crisis of conscience in the people of the island; they are losing their culture and personality because of continental influence. The overwhelming majority of their intellectuals believe that the solution to their problems is independence. They want betterment in the political, economic, and cultural spheres.

How can the Latins go there and "forge a bond of learning and common goals that would eventually be a solvent for the rivalries . . . that now alienate the intellectual and political leaders of North and South"?

Antonio T. Diaz-Royo.

Washington, D. C.

I consider myself something of an expert in the area of Latin American affairs because of my many years of visiting, traveling, and studying there. I feel that what Mr. Patterson has written truly represents a great step ahead. We need to understand the Latin American people, and not merely hand them large sums of money.

I hope this is the beginning of a period of awakening. . . .

Norman E. Rioux.

Craftsbury Common, Vt.

Congratulations on the excellent editorial "*Conversations Between Two Cultures.*" I think this offers a wonderful opportunity for the same kind of effective bridge-building that I believe will be accomplished by the East-West Center in Hawaii.

Chester Bowles,
Under Secretary of State.

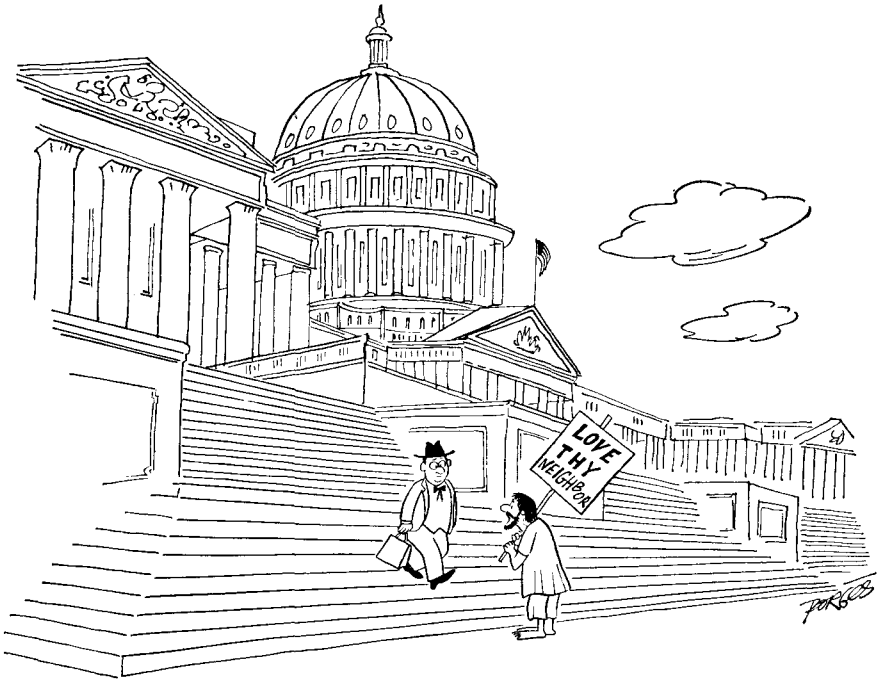
Washington, D. C.

INTRODUCTION TO DANTE

John Ciardi in "How to Read Dante" [*SR*, June 3] has written another one of those gems that make *SR* timeless reading. Though repeatedly exposed to "The Divine Comedy" through higher education, I have never before been given a footing secure enough to launch me on its journey. The clarity and brilliance of this presentation are exceeded only by its promise of a lifetime of enrichment.

Frances Carter.

Santa Monica, Calif.



"Where do I join the Peace Corps?"

DEFT DESIGN

Congratulations to the artist-designer of the superb "Nehru" cover for the May 27 issue of *SR*, certainly one of the most artistic, well-balanced, harmonized, and pleasing ever conceived and executed. "Beyond criticism" says it. Who is the designer?

Charles E. May.

Binghamton, N.Y.

Editor's note: *Irving Spellens of New York's Pageant Studio, who frequently works on covers and other layouts for SR, designed the May 27 cover.*

COWPIKE REVISITED

I read H. Allen Smith's account in the Phoenix Nest about the 1940 incident at Paramount, involving George Brown and myself, with very great enjoyment ["The Cowpike Affair," *SR*, May 27]. I would like to say thank you for this nostalgic and pleasant moment. To be the subject of one of H. Allen Smith's anecdotes is an event for me to remember.

Bernard F. Kamins.

Beverly Hills, Calif.

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Music To My Ears

Warfield as Porgy

THOUGH the two weeks' run allotted to the revival of the Gershwins' (and Du Bose Heyward's) "Porgy and Bess" at the New York City Center couldn't begin to satisfy public interest, it did at least provide an opportunity, for those with the curiosity, to see William Warfield as Porgy. Although he has sung it in such exotic places as Dallas, Vienna, and Berlin, circumstances have previously prevented him from showing himself in the role in New York.

Of his rank in the hierarchy of Porgys there is no doubt: he is the best since Todd Duncan, who originated the part, and in some ways a more cultivated singer (though the Warfield voice, plainly, is not what it once was). He doesn't have quite the exuberantly happy quality Duncan brought to the lighter side of Porgy's personality, but he does convey a sense of size and substance that affirms Porgy's appeal, cripple though he is, for Bess, hoyden though she is.

For the rest, the production was much more distinguished for its singing (and the playing of the orchestral score under the alert direction of Julius Rudel) than for either its direction or action. William Ball was too often occupied with such cheap effects as shadows cast on the walls behind the performer by spots in the footlights (shades, literally, of King Vidor) to get the character capacity of the able cast fully engaged. Such borrowings (nondiscriminating to boot) did not make one optimistic about Ball's choice to vivify Puccini's "Girl of the Golden West" at next season's Metropolitan opening night. Martha Flowers, an excellent and experienced Bess, was the best of Warfield's associates, with Billie Lynn Daniel performing well as the Clara who sings "Summertime," Carol Brice a fine voice for Maria, and Rawn Spearman a rather stodgy Sportin' Life. The two-act arrangement and the deletion of much connecting recitative didn't honor Gershwin's purpose, but "Porgy," clearly, has now attained the hardihood of "Pagliacci"—play it as you will, but play it; and the tide of music will sweep the listener with it.

—IRVING KOLODIN.

RADIO CITY MUSIC HALL

FRED ASTAIRE
DEBBIE REYNOLDS
LILLI PALMER
TAB HUNTER

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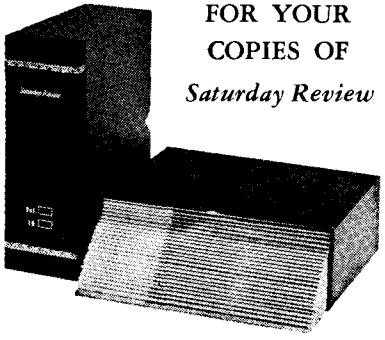

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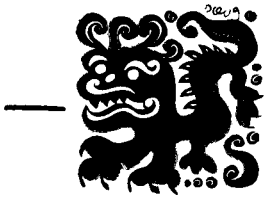

BOOKED FOR TRAVEL

Why Can't the English?

THE exigencies of labor being what they are, we were required the other Sunday to wrench ourselves away from hearth and home and to join the line of Sunday traffic en route to the playing fields of Queens. We unfortunately were on our way, as is our frequent custom, to the airport. Searching for compensations, we could, we felt, at least look forward to a few undisturbed hours reading the Sunday newspapers which the agents at the desk of the British Overseas Airways Corporation assured us were on board.

Whiling away an extra half-hour, we repaired to the Monarch Lounge and told a waitress who wore a black uniform and white apron and who solicited our wants that indeed she could bring us some tea. "Biscuits?" she inquired. "Rather," we answered. We chatted with a Britisher traveler who had been in Aden the prior Tuesday and who had come from London that very morning. We sipped our tea and crunched a biscuit and, thus fortified in spirit and body, our sadness at leaving home on Sunday somewhat dispelled, we prepared to answer the call to board ship. "Do we owe you anything?" we asked the waitress on the way out, presuming this was all a courtesy of the airways. "Seventy-five cents," she said, "twenty-five for the tea and fifty for the biscuits. Isn't it awful? Everyone complains about the prices." Well, sir, you could have knocked us over with a tourist gouge of the large size in general use at airports, but we recovered and, thinking quickly, we rejoindered, "Wow!"

We were laid out in great comfort and style aboard the British airline's version of the American Boeing jet, a transport equipped with Rolls Royce engines. Once aloft, about all we could hear was our own clock on our wrist and the conversation of the lusty types behind us. When the lady came around with the basket of barley sugar, an auld Englishe flyinge custome, we asked about the Sunday papers and she was shortly back with a selection: The *Sunday Express, News of the World,* and *The Sunday Times,* all of which, it turned out, were published in London and, marvel of the times in which we live, were at the very moment being read in the city of their manufacture 3,000 miles eastward.

Now the *Sunday Times* is not the New York *Times,* especially on Sundays, but we did chance upon the column called "Travel and Holidays," by Elizabeth Nicholas, reposing in a four-column box surrounded by advertisements inviting us to take a sunshine cruise on the *Andes* of the Royal Mail Lines to Palma, Malta, Venice, Corfu, and London; to take our car on the Dover-Ostend ferry; to sail with the Booth Line to Barbados, Trinidad, and 1,000 miles up the Amazon; to spend nine wonderful weeks sailing round Africa by sea; to cruise on the Rhine aboard the *M.V. Regina* (nine days, £32); to join the *Batory*—you remember her when she sailed out of New York—on its Christmas and New Year cruise going to London, Tangier, Casablanca, Las Palmas, Madeira, Malaga, and Southampton; or to sail off to Russia on a twelve-day excursion to Leningrad with the Baltic State Steamship Line.

It is always summer in Madeira, an ad assured us ("There's the epicurean thrill of sampling the local wines—the fascination of watching the wonderful embroidery, and famous wicker work furniture being produced before your eyes"). You must go to Australia to enjoy a world of difference, we were told, spend our summer in Sicily, take the boat to Stuttgart, lease a straw hut on a sun-drenched beach, far from the cares of the world, with good companions, good food and wine at the holiday villages of the Club Mediterranée. For us this summer there was a botel cruise on a floating hotel cruising through the middle of Holland, Germany, France and Switzerland, fare from 43 gns. for eight days and from 65 gns. for fifteen days, weekly departures until October. There were also sun-drenched villas in the South of France from £40 10*s.* 0*d.* a week per person in "such dazzling places as St. Raphael, Ste. Maxime, Cavalaire or Nice," all available through Rentavilla, and including "linen, cutlery, and maid service for twenty-four hours a week." The maid shops, cooks, cleans, and babysits.

We were so fascinated by the British travel advertisements that we almost never got around to Elizabeth Nicholas, who on that day had written an article entitled "Pleasures of the Rich." As it happened, it was all about Nassau and the Bahamas, whither, at that moment, we were being whisked by the British at some unbelievable speed. "Earlier this year," began Miss Nicholas, innocuously enough, "I had luncheon with the London representatives of an American transport organi-

Hiroyo

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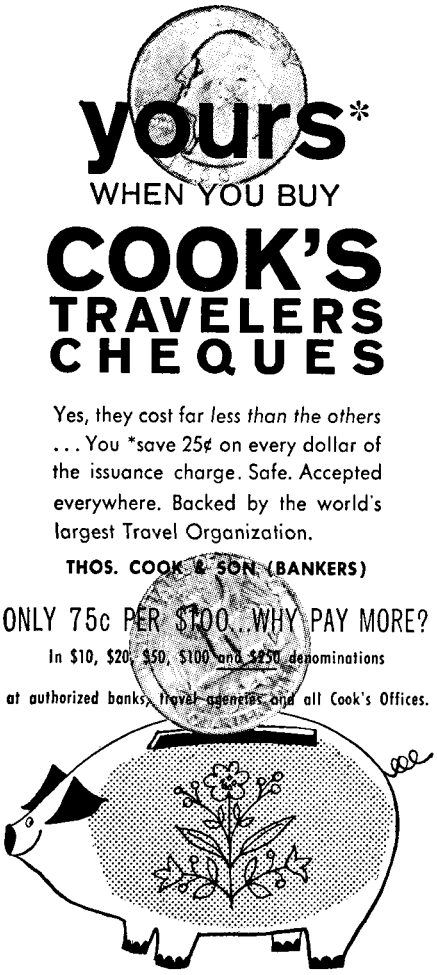

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Join Red Cross

sation; inevitably we discussed the 'Visit America' campaign that had recently been initiated by President Kennedy, and the barriers that impeded a stronger flow of tourists westward across the Atlantic. Of these the major barrier was, of course, the width of the Atlantic Ocean itself: the fare from London to New York, for example, could never compete with the fare from London to Nice."

Now we have no argument with that, except parenthetically to point out to Miss Nicholas that it wasn't President Kennedy who initiated the Visit America program, but President Eisenhower. *Last* year was Visit America year and the reason Miss Nicholas doesn't know that is because it laid a bomb. We looked up the comparative fares, and sure enough the fare from London to New York *can't* compare with London-Nice. For that matter, Nice isn't even like New York, but all that is of little import. We didn't take serious umbrage until paragraph two, wherein Miss Nicholas stated that the second barrier was the high cost of living in the U.S., "a world where a top grade secretary can earn $150 a week. . . ." It is, believe us, only that our secretary is away on vacation at the moment that we dare to print such inflammatory, irresponsible, and unconstitutional dogma. She doesn't get $150 a week, at least from us, but long before she came to our employ she had visited Nassau three times, Europe once, and Mexico twice.

The high cost of living in the U.S., plus the exchange rate of $2.80 to the pound, combine to make a pretty effective barrier, says Miss Nicholas; £100 or $280 won't go far if one is averse to pinching and scraping on holiday. These same barriers, the lady do go on to say, now stand between the British tourist and the Bahamas, which, since they lie near the U.S., have fallen into bad company. Alas, their economy is geared to the American millionaire for whom the lovely islands have been made a winter playground. The millionaires enjoy the pleasures of the Bahamas in winter and rightly so, "but they are not to be persuaded to sample the islands also in high summer, and so, rather late in the day, the British Isles are called upon to fill the gap." "Oh, come off it, Liz," we felt like saying. The people who are called upon to fill the gap are the American secretary and the American schoolteacher, neither of whom gets $150 a week. For years the Nassau people have mounted a giant summer campaign to attract our single salaried American ladies of the so-called two-weeks-with-pay set.

The great success of this campaign, which offers the vacationist of limited

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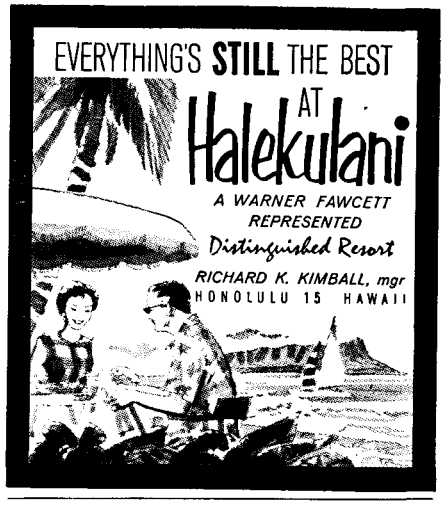

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salary the same quarters occupied in winter by the wealthy, has been a pattern for other resorts despite the further blandishments of our counterpart across the seas, who deposes and says further: "No hotel can cater for the very rich in winter, and the very modestly situated in summer; in Europe no hotel that I know even attempts to do so in reverse. That is to say, provide for the rich in summer, the mass market in winter; the expensive hotels in summer resorts simply shut down when winter comes." Well, of course all don't. Dead would be the only way to be caught on the beach at Deauville in December. No one entertains a thought of chartering an ice breaker for a winter's run up to the lovely hotels that sit at the head of the Norwegian fjords. On the other hand, perhaps Miss Nicholas has forgotten that the original prime season for the French Riviera in the days of the Russian grand dukes and the frostbitten British royalty was the winter. No one came in summer. Now summer is the high or more expensive season and rooms are cheaper in winter. Has Miss N. not heard of the great barrage by the Europeans themselves to promote Europe in the Thrift Season?

The thing about Nassau is that its winter weather is ideal and the comfortably situated love it, and its summer weather is tolerable and people of lesser means enjoy it. As an example, the tony establishment known as Coral Harbour, which asked anywhere from $45 to $60 a day for two persons this winter, a price that included two meals a day, is asking $9 per person without meals this summer, or $32 a day for two with two meals. Its decision to stay open for the first time this summer permits it to keep its staff relatively intact, and the staff numbers a score or more Austrians well trained in European service. Those with limited funds on limited vacations will live in Coral Harbour's prime quarters on a six-day special for $92 per person including two meals a day, taxi transfers from the airport, and a sightseeing trip around the island. The whole place is air-conditioned, all rooms have terraces overlooking the sea, the pool, and the yacht marina. There is to be dancing outdoors once a week, but one of the resident Austrians plays the piano nightly. Secretaries can dress up for dinner in the East India room, which is done up with elephants and howdahs on the wall and dripping with chandeliers, or wear shorts and sit on the tartan-covered chairs of The Galley, a nautical den dripping with lanterns and other gear dear to yachtsmen.

For those who prefer large hotels with a beach hanging right out the

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front window there is the king-sized Emerald Beach, which is on Cable Beach, and, next door, the Nassau Beach Lodge, which has its own Howard Johnson's restaurant perched just off the front entrance. Both have dark bars, music and entertainment, pools, beaches, and a clientele addicted to the cha-cha-cha. Just as an example, the best room at the Emerald Beach, which costs $60 a day for two on the modified American plan in winter, is $40 this summer with two meals, $26 for two with no meals. But you can get away for as little as $8 a day per person, two in a room, and pay for your meals as you go.

The Pilot House, a cozy ' n which, since it overlooks the yacht basin and about $50,000,000 in floating investments, gets a big play from boatmen, has hoisted a signal this summer in search of artists, no less. It is turning its Crow's Nest, a glassed-in aviary built as a nightclub and never used, into a summer studio complete with live-in art instructor fetched from Britain. The cost is $97 a week for room, meals, and instruction that includes live models or the marine landscape, your choice. Of course you don't *have* to paint. You can just sit there and contemplate the yachts and the yachtsmen and splash in the pool, or play snooker in the air-conditioned pool hall. In that case two can have a double room for $24 a day with two meals, or $12 a day for the room and eat out.

There are two house rules in effect at the Pilot House for which the management is entitled to this department's seal of approval: you can get breakfast until 11 a.m. and any lady wearing uncovered hair curlers outside her room will be asked by the management kindly to camouflage the armor. Well, bless them.

As for dear Elizabeth Nicholas, I wish I could bless *her*, but she just goes on and on. "But what has been done cannot be undone," she says. "A setting has been built for rich Americans and it cannot now be transformed in summer to make a setting for us who are far less rich. The setting is not ours; from *café au lait* served with the soup to £10 a night hotels that will not clean our dirty shoes, the framework rubs sore spots." It all fits the American form, not John Bull's, the lady says.

But, hold on, the worst is yet to come. *Achtung!* shouts Miss Nicholas, somewhere near her closing. *Aux armes, au secours*, and such. The U.S. Customs are decamped at Nassau's international airport. "British citizens on British territory may have to submit to the jurisdiction of foreigners." It may be cozy for Americans, John Bull's lady declares, but it offends her Old World chauvinism. She wonders what would happen to her if she were caught smuggling heroin. Well, I suspect she would be told, "No dope!" and trundled off to a Bahamian pokey. Anyway, she has lodged an inquiry about the whole thing with the Colonial Office, and she aims to find out precisely what powers have been granted to U.S. Customs.

Well, too many, we'd say, Liz. And you want to hear a worse one that has our chauvinism all tangled in a double-hitch? In Hawaii, see, which is the fiftieth state of the union and a veritable nest of the idle rich and the idle poor, our very own inspectors from the Department of Agriculture stand there at the entrance to airplanes bound for Australia and make us open our bags to see if we have any plants, bulbs, or flowers hidden therein. We scream about it in high outrage, but you ought to hear the Australians. And the British. As it comes out, the United States is paid by Australia to do the job. As if we didn't get enough money. And all of us probably with air-conditioned offices and $150 secretaries, and flying off to Nassau to guzzle *café au lait* with the soup every time winter rolls around. —Horace Sutton.

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—*Photo by Larry Fried.*

PFA director Ivan Dmitri (seated left at desk) meets with National Jury members in Manhattan to make final selection of photos.

PHOTOGRAPHY IN THE FINE ARTS III

By MARGARET R. WEISS

ON THE last Friday in February, in the studio offices of Photography in the Fine Arts high above Grand Central's canyons, a jury of nine men and one woman met to examine evidence and deliver a verdict.

In their hands rested the fate of 814 photographs—pictures to be judged as any other works of art are judged, purely on the basis of the esthetic responses they evoke in the critical observer. The tally of votes would represent the jury's collective opinion as fine arts experts.

Put to this final test, 140 prints—from thousands of submissions previously screened by photographic authorities—were selected by the PFA National Jury as worthy of a place on the gallery walls of a museum. And these are the pictures that comprise PFA III—the third exhibition of Photography in the Fine Arts, a project conceived and directed by Ivan Dmitri "to encourage acceptance of photography as an art and to stimulate both the acquisition and exhibition of photographic collections by national art museums."

As with its two predecessors, this exhibit will doubtless occasion comment and criticism—some agreeable, some strongly acetic. But disagreement is the prerogative of opinion—and PFA continues to welcome discussion and debate. There can be no better index of a lively interest in its program.

Almost inevitably, part of the criticism of earlier PFA exhibits came in the form of editorial headlines that asked "But Is it Art?" These critics questioned whether picture-taking was really picture-*making*, and to what degree a craft can become an art. Here misunderstanding arose from a confusion of the technical process with the creative one. To be sure, the actual process by which the photographer converts his creative vision into a concrete view is a mechanical and technical operation. Somehow forgotten, though, was the fact that the camera is merely his medium for producing the pictures his eye sees—an instrument he uses as the artist uses a sable brush or a bamboo pen. Like the artist—and as an artist—the photographer reveals to the observer his own special insight into the visible world. The quest for artistic truth—the capture of the timeless even in the purely topical—is the same for all artists, whether their medium is pigment or marble or film.

It is true that many photographers are good craftsmen without necessarily being artists. But most critics now concede that outstanding photographs do fall within the purview of art, sparking esthetic responses akin to those stimulated by great works in any of the graphic media. This is an opinion shared by James J. Rorimer, director of the Metropolitan Museum of Art and chairman of the National Jury of PFA since its inception. For him, photography is "not only one of the most useful but also one of the most imaginative arts."

The target for even greater controversy in the past, however, was not the photography-*vs.*-art issue, nor the logic of the final selections made by the jury, but the logistics behind the collecting and qualifying of the photographs to be judged.

For PFA III, as for previous PFA shows, nominations were solicited from all the major sources—picture magazines and photography journals, photo and advertising agencies, photo book publishers, newspapers, camera clubs,

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Fifty-six Museums and Art Galleries Have Booked PFA Exhibits I and II

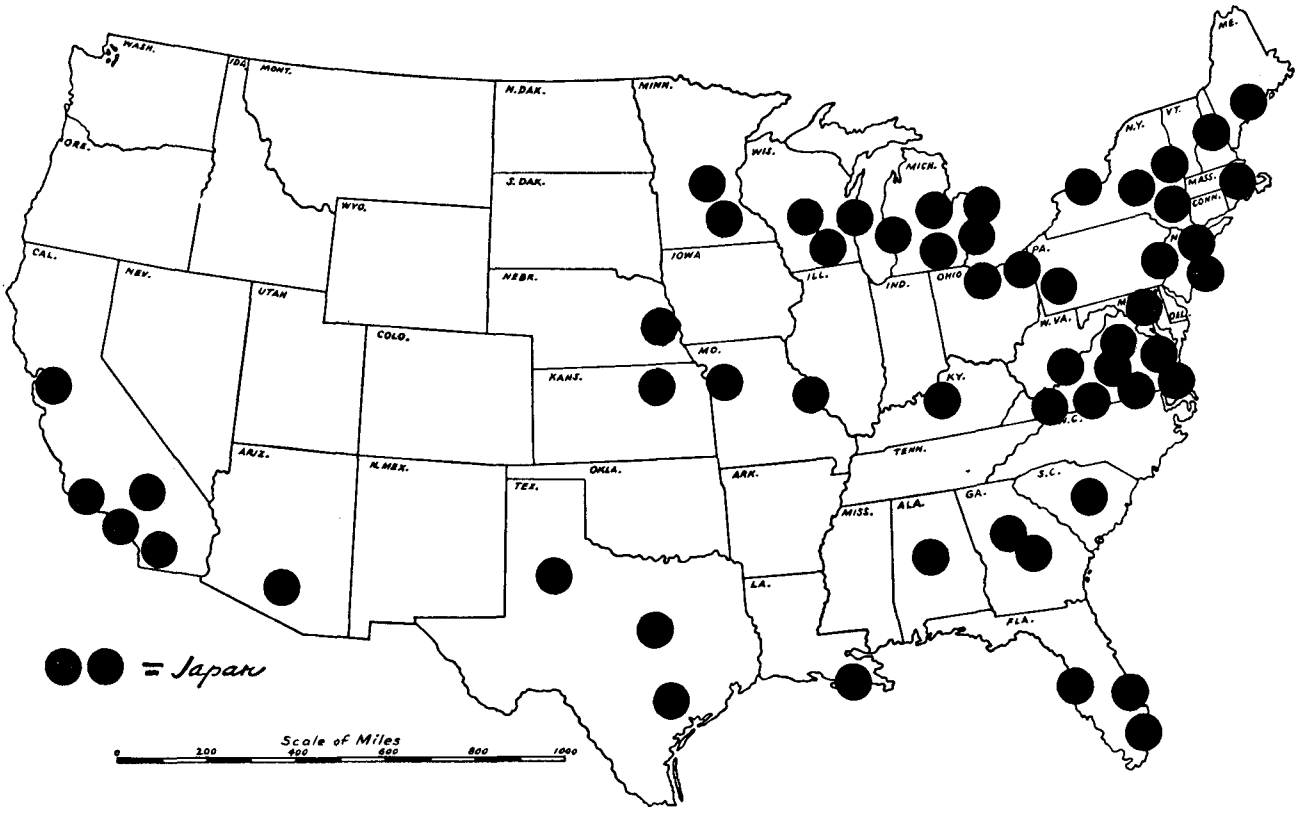

Exhibit I has been shown at:

The Metropolitan Museum of Art, N.Y.
The Minneapolis Institute of Arts
Virginia Museum of Fine Arts, Richmond
J. B. Speed Art Museum, Louisville, Ky.
The Currier Gallery, Manchester, N.H.
Henry Ford Museum, Dearborn, Mich.
Atlanta Art Association
Tampa Art Institute
University of Wisconsin, Madison, Wis.
Baltimore Museum of Art
Corning Museum of Glass, Corning, N.Y.
Virginia Polytechnic Institute, Blacksburg, Va.
Mary Baldwin College, Staunton, Va.
Washington and Lee University, Lexington, Va.
Sweet Briar College, Sweet Briar, Va.
Waynesboro Chapter of the Virginia Museum
Emma Willard Art Gallery, Troy, N.Y.
Carnegie Institute Art Galleries, Pittsburgh, Pa.
Poor Richard Club, Philadelphia, Pa.
Eastman Kodak Company, Rochester, N.Y.
The National Museum of Modern Art, Tokyo, Japan
Art Gallery, Osaka, Japan

Exhibit I is to be shown at:

Winchester Chapter of the Virginia Museum—June, 1961
Highlands Art Festival, Abingdon, Va.—August, 1961
Midland Art Association, Midland, Mich.—Jan. 14-Feb. 11, 1962
The Museum, Texas Tech, Lubbock, Tex.—Mar. 1-Apr. 10, 1962

Exhibit II has been shown at:

The Metropolitan Museum of Art, New York, N.Y.
The Minneapolis Institute of Arts
Henry Ford Museum, Dearborn, Mich.
The Museum of Fine Arts, Houston, Tex.
City Art Museum, St. Louis, Mo.
The Art Center School, Los Angeles, Calif.
Whittier College, Whittier, Calif.
Allen Memorial Art Museum, Oberlin, Ohio
Art Center in La Jolla, Calif.
Society of the Four Arts, Palm Beach, Fla.
Columbia Museum of Art, Columbia, S.C.
Grand Rapids Art Gallery, Grand Rapids, Mich.
University of Kansas, Lawrence, Kan.

Exhibit II is scheduled for showing at:

Dallas Museum of Fine Arts—June 4-25, 1961
Isaac Delgado Museum of Art, New Orleans—July 16-Aug. 16
Corning Museum of Glass, Corning, N.Y.—Aug. 7-20
Atlanta Art Association—Sept. 4-22
Flint Institute of Arts, Flint, Mich.—Sept. 5-26
Portland Museum of Art, Portland, Me.—Oct. 15-Nov. 12
Wm. Rockhill Nelson Gallery of Art, Kansas City, Mo.—Dec. 3-23
Tucson Fine Arts Association—Dec. 10-Jan. 14, 1962
Joslyn Art Museum—Jan. 14-Feb. 11
M. H. De Young Memorial Museum, San Francisco—Feb. 4-25
The Toledo Museum of Art—Mar. 4-25
University of Wisconsin—Mar. 14-Apr. 4
Joe and Emily Lowe Art Gallery, University of Miami—Apr. 25-May 21
Birmingham Museum of Art, Birmingham, Ala.—June 10-July 1
Santa Barbara Museum of Art—July 8-31
Boston Museum of Fine Arts—date to be confirmed
Wustum Museum, Racine, Wis.—date to be confirmed

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art and photography schools, picture librarians, and museum curators. Actively collaborating in the search also were the Professional Photographers of America, the American Society of Magazine Photographers, the National Press Photographers Association, and the Photographic Society of America. (The last mentioned extended its nationwide invitation for entries to 2,000 camera clubs as well as to its own 8,000 members.)

An innovation this year has been a pilot experiment in regional screening. Last fall, a five-state search for potential PFA nominations was conducted throughout Minnesota, the Dakotas, Wisconsin, and Iowa by the Upper Midwest PFA Regional, organized under the aegis of the Minneapolis Institute of Arts in cooperation with the Twin Cities Area Council of Camera Clubs. (This panel was under the chairmanship of Carl J. Weinhardt, Jr., whose summary of these activities appears on the next page.)

What's more, the area of search for photographs was broadened to include several foreign countries, too. And for the first time, individual photographers, upon recommendation of qualified authorities, were allowed to submit their own work directly to PFA.

As a result of this greatly intensified, more extensive quest, the 140 final selections in PFA III represent a distillation of the largest number of fine prints thus far submitted.

The exhibition has its premiere at the Minneapolis Institute of Arts on June 14. Thereafter, duplicate traveling versions will go on tour to leading museums across the country and abroad —as PFA I and II are still doing for responsive audiences that have already exceeded the 3,000,000 mark.

Of the duplicate PFA I exhibits, one was acquired by the Metropolitan Museum; another has been touring Japan; the third is on a nine-month statewide circuit of Virginia under the auspices of the Virginia Museum of Fine Arts.

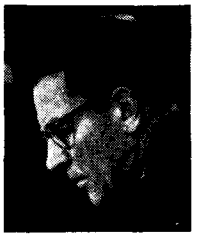
One PFA II road show is currently at the Dallas Museum of Fine Arts; the other is scheduled for museums in Corning, New Orleans, Kansas City, Tucson, Omaha, Toledo, Birmingham, Boston, and other cities. And a duplicate exhibit for international circulation is being prepared to fill requests for showings in Mexico, France, Greece, Israel, Japan, and the Scandinavian countries.

As PFA enters its third year, the words of an exponent of another art—child rearing—come to mind: "Three is a nice age . . . with ideas of its own . . . a rich and varied imagination that asserts itself."

PFA III should bear this out.

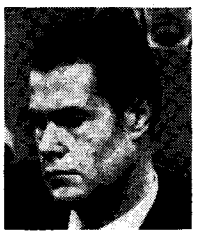
PFA National Jury

JAMES J. RORIMER, director of the Metropolitan Museum of Art, New York City. A member of the Metropolitan Museum staff since 1927, Mr. Rorimer is the author of various books on medieval art. He is chairman of the national PFA jury.



BARTLETT H. HAYES, JR., director of the Addison Gallery of American Art, Andover, Massachusetts. Co-author of "A Layman's Guide to Modern Art," he has been on the ad hoc panel on museums advising the State Department.

E. A. ADAMS, founder and director of the Art Center School, Los Angeles, an accredited institution of higher learning that grants the degree of Bachelor of Professional Art. Mr. Adams is a former art director in New York City.



BRYAN HOLME, director of Studio Books at Viking Press, New York. Mr. Holme, an editor and publisher of art books for more than twenty-five years, has also written several books, including "Pictures to Live With" and "Master Drawings."

ADELYN DOHME BREESKIN, director of the Baltimore Museum of Art. Mrs. Breeskin, who recently served a term as president of the Association of American Museum Directors, wrote the well-known "The Graphic Work of Mary Cassatt."

A. HYATT MAYOR, curator of prints at The Metropolitan Museum of Art, New York City. Mr. Mayor, who studied at Oxford University and at the American School of Classical Studies in Athens, is the author of several books on art.

ANTON BRUEHL, a long-time specialist in advertising photography. Mr. Bruehl, born in Australia, was a pioneer in color photography in the early Thirties, and he is an eight-time winner of the Art Directors' Gold Medal.

PERRY T. RATHBONE, director of the Museum of Fine Arts, Boston, since 1955. Mr. Rathbone, former director of the City Art Museum of St. Louis, is president of the American Association of Museum Directors and a well-known author.

LESLIE CHEEK, JR., director of the Virginia Museum of Fine Arts. Active as a lecturer and author, he is a former associate editor of *Architectural Forum.* Mr. Cheek organized the celebrated "Design in Scandinavia" exhibition.

CARL J. WEINHARDT, JR., director of the Minneapolis Institute of Arts. A Phi Beta Kappa graduate of Harvard College, Mr. Weinhardt formerly held the post of associate curator of the Metropolitan Museum of Art in New York.

Special Panel which qualified entries from the Photographic Society of America: Norris Harkness, Chairman, Hon. PSA, Past President of Photographic Society of America; Mrs. Mildred Baker, Associate Director, Newark Museum Association; Joseph Costa, Board Chairman, National Press Photographers Association; Adolf Fassbender, Teacher of Photography; Gillett Griffin, Curator of Graphic Arts, Princeton University Library; Miss Una E. Johnson, Curator of Prints and Drawings, the Brooklyn Museum; Harris K. Prior, Director, the American Federation of Arts; Albert Reese, Kennedy Galleries, Inc.

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Photography Gains a Foothold

By CARL J. WEINHARDT, JR., *director of the Minneapolis Institute of Arts and a PFA juror.*

ALMOST thirty years ago, in December of 1932, the First Minneapolis Salon of Photography was held at the Minneapolis Institute of Arts. The following notice appears in the Institute Bulletin of December 10, 1932: "Usually one expects the first attempt at an exhibition of this kind to be somewhat disappointing, but such is not the case in the present instance. The pictures, selected by a jury consisting of S. Chatwood Burton, Cameron Booth, and Edmund Kopietz, are of high quality, and many of them throw doubt on the statement that photography is not art." I will let this quotation stand as my only observation on this much overworked and long-since-settled argument.

The Institute was thus following the farsighted leadership of William M. Ivins, then Curator of Prints at the Metropolitan Museum. In the 1920s Mr. Ivins had courageously established the principle that the exhibiting and collecting of fine photographs was the proper and logical extension of the function of the print department of a museum. He pursued this brave course until his retirement in 1945, and since then the program has been further expanded and enlivened under the leadership of A. Hyatt Mayor. In later years, of course, other forward-looking institutions, such as the Museum of Modern Art, have joined the ranks and made striking contributions to the cause.

But more, much more, remains to be done. A survey of the policies of American museums with respect to photography was conducted recently by one of the photo journals, and though it was expressly designed to prove that PFA was redundant, it very neatly succeeded in doing just the opposite. It brought to light the fact that less than one-third of the museums surveyed exhibit photography "regularly." It also showed that one-quarter of these museums do not exhibit color photography —apparently as a matter of principle— and finally that a large number of the museums have no intention of presenting photography in the future.

While the majority of American museums have inevitably come to accept photographs as legitimate exhibition material, a disappointingly small number have followed the Metropolitan's lead in purchasing them for their permanent collections. Minneapolis, too, has been remiss in this respect. Though we were among the pioneers in exhibiting photography as a "fine art," it was not until last December that any photographs were added to the permanent collections of our Print Department. And these, a remarkable group of early twentieth-century gum prints by Sigmund Leet, were, I am somewhat embarrassed to say, a gift of the photographer rather than a purchase.

It is all too clear that the practice of purchasing photographs for permanent collections has yet to be widely accepted. There are undoubtedly various good reasons for this. For one thing, there has been far too little published research on the preservation and care of photographs in a museum print collection. Probably more important, however, is the fact that photography is such a basic part of the fabric of our everyday existence that lay members of accessions committees in our museums find it difficult to accept photographs as candidates for the permanent collections of man's greatest creative endeavors. Furthermore, it is obvious that, considering the necessarily limited purchasing funds of museums, photographs face stiff competition in terms of the increasingly rare artistic products of all earlier periods.

Minneapolis Institute of Arts—scene of PFA III premiere.

I am sure, however, that the situation will change once it is more widely recognized that museums have much the same obligation to support the outstanding contemporary photographer as they do his counterpart in painting or sculpture.

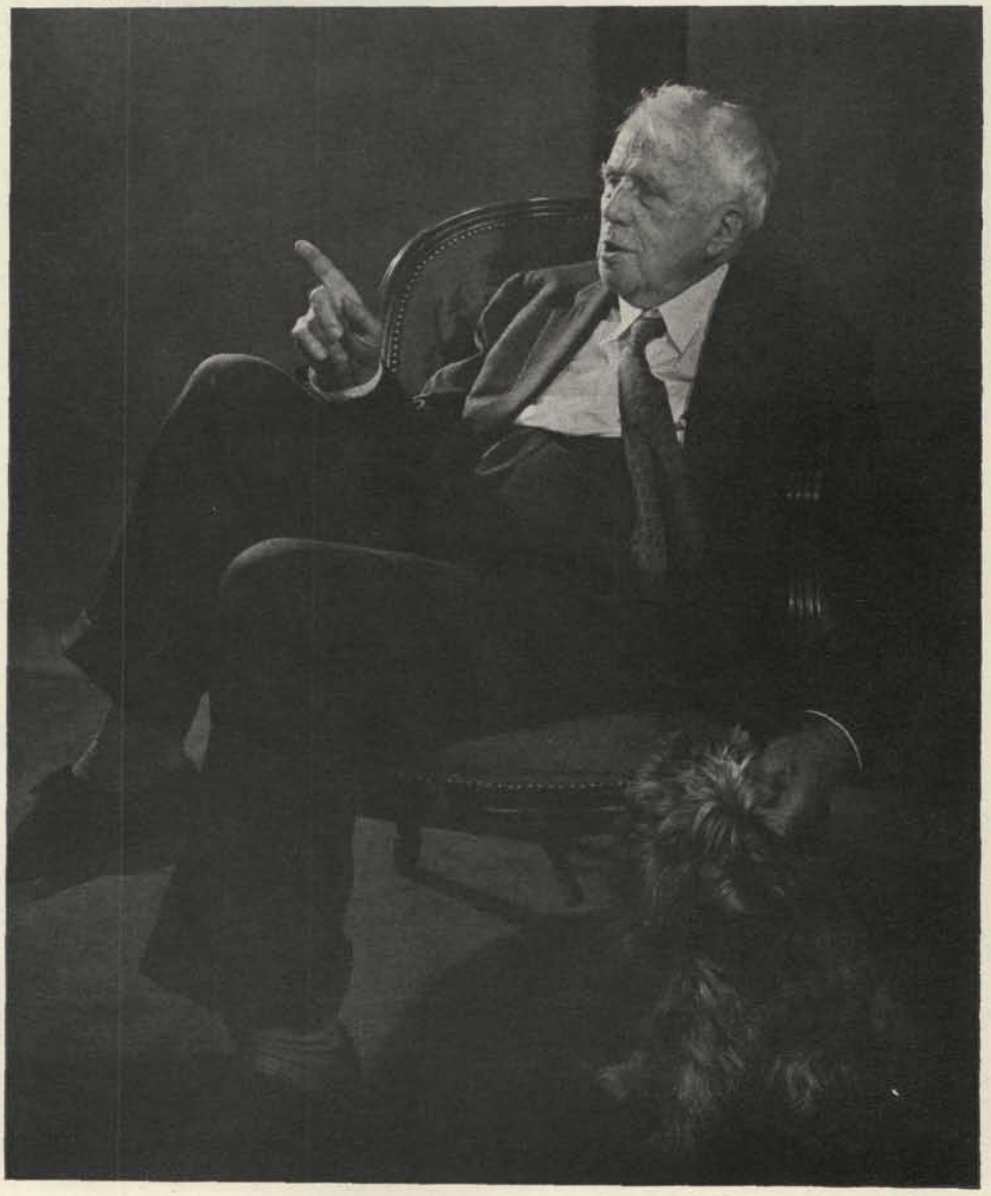
Photography in the Fine Arts has contributed much toward that end. It has been responsible for making it possible for more people to look more seriously at more good photographs in more museums in this country and abroad than any other project in the field. Attendance records here at the Institute showed dramatic surges during the two periods when PFA I and II were in residence.

SOME thirty years after the Institute's first photographic adventure, a jury of eight met last December to judge the entries for the first Upper Midwest Regional Contest for candidates for PFA III. The exceptionally able jury, drawn from many cultural institutions in the area, consisted of Wilhelmus B. Bryan, director of the Minneapolis School of Art; Clark Dean, professional photographer; Martin Friedman, director of the Walker Art Center; Orazio Fumagalli, director of the Tweed Gallery, Duluth; Malcolm Lein, director of the St. Paul Gallery and School of Art; Jerome Liebeling, associate professor of art, University of Minnesota; William Saltzman, director of the Rochester Art Center; and myself.

The Institute was assisted in the search for entries by the Twin Cities Area Council of Camera Clubs and the Minneapolis *Star-Tribune*; the competition was open to all photographers in the five-state area including Minnesota, North Dakota, South Dakota, Iowa, and Wisconsin. In some respects this project was beset by the limitations normally expected of a first try. For, as the jury unanimously observed, a very large percentage of the entries were of disappointingly low quality. Despite this, some twenty-three black and white prints and fifteen color transparencies received a majority of the jury's votes and were forwarded to the national jury, which met in New York in Feb-

(*Continued on page* 47)

WYNN BULLOCK: Fire in the Woods



YOUSUF KARSH: Robert Frost

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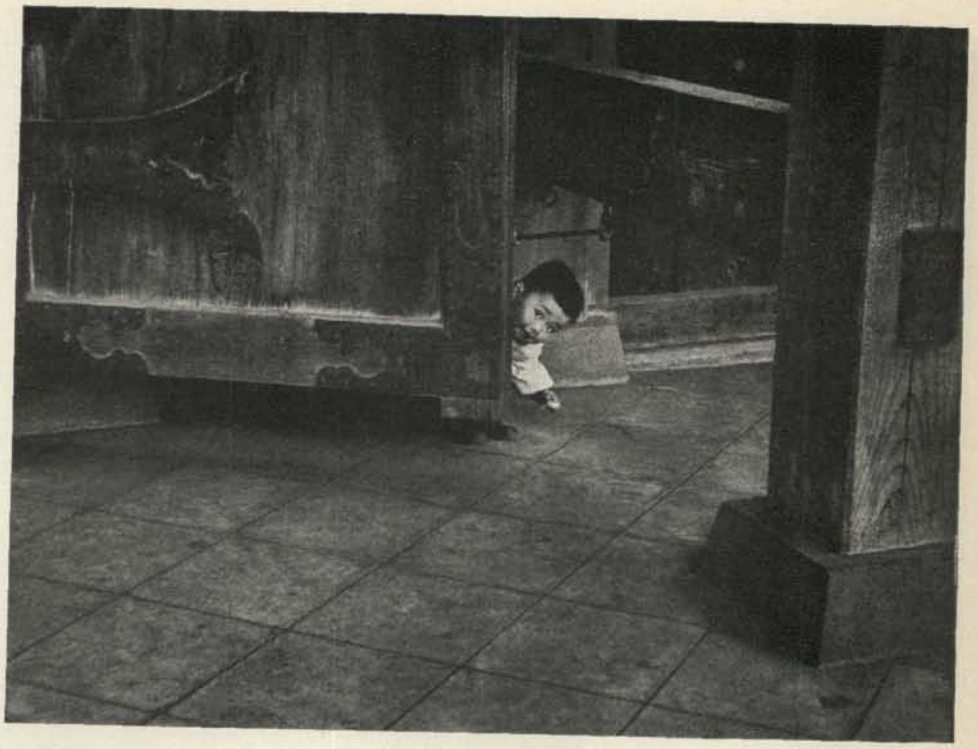

KEN HEYMAN: Peeking Baby, Japan

RICHARD HEWETT: Stretch

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HANS NAMUTH: Lulworth Castle, Dorset, England

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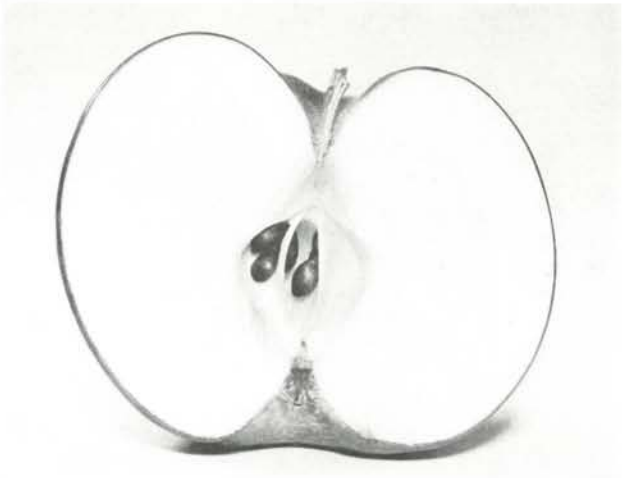

KAY HARRIS: Apple

MICHAEL A. VACCARO: Georgia O'Keeffe

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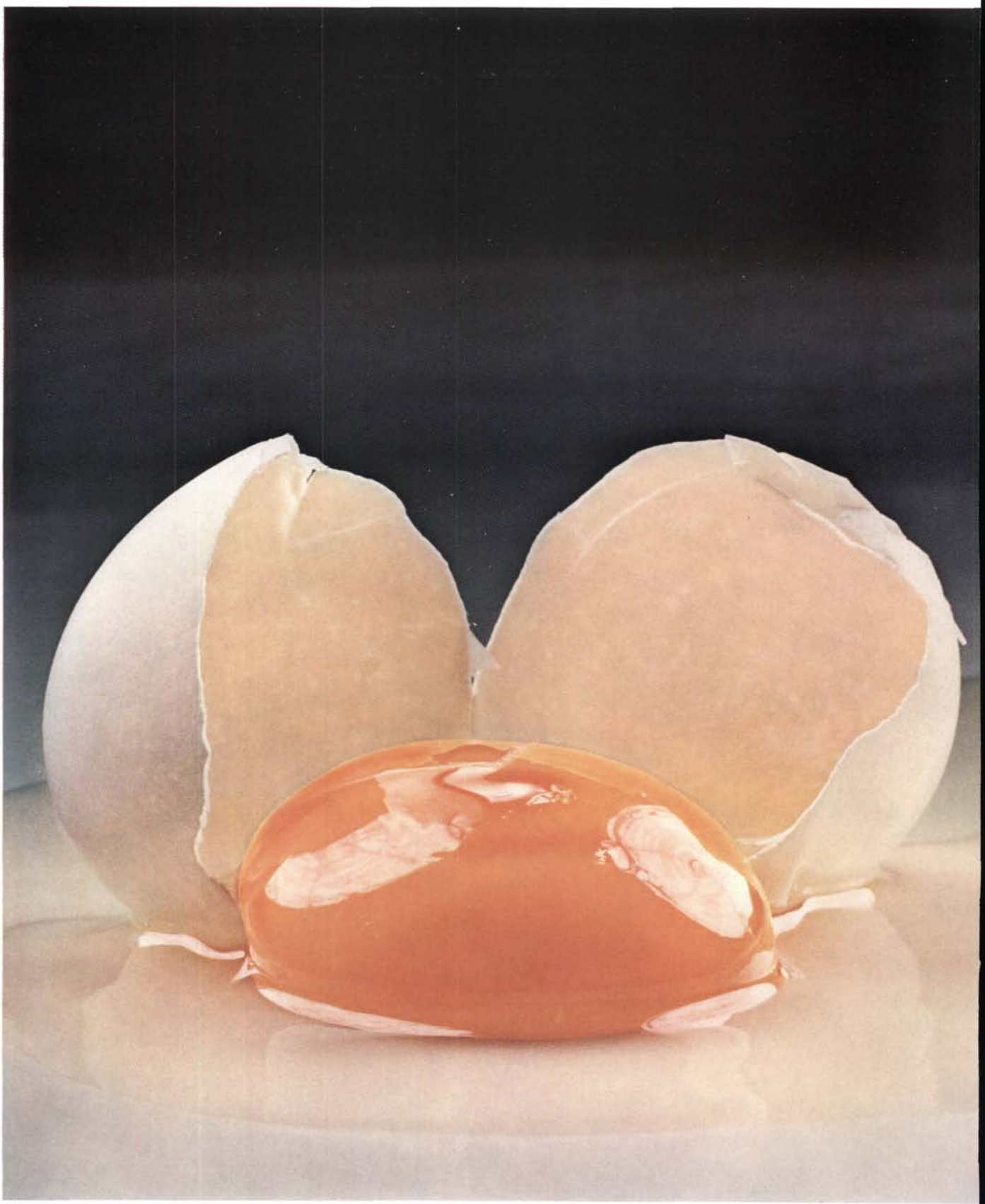

IRVING PENN: Broken Egg

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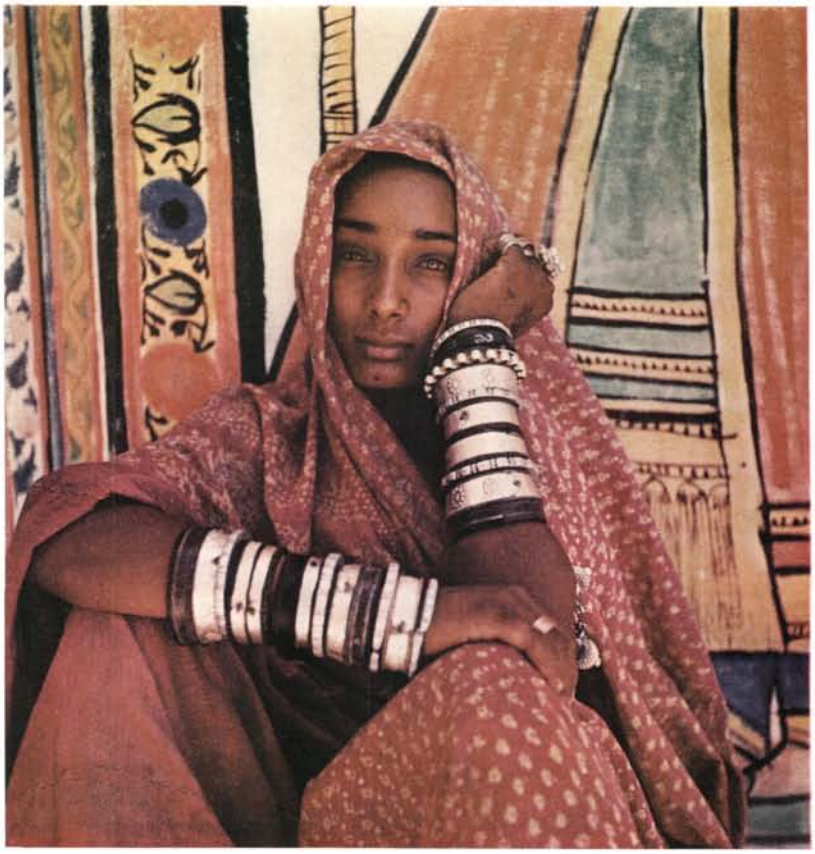

EWING KRAININ: Indian Girl

ELIOT PORTER: Maple Leaves

JOHN W. BOWER: Simplicity

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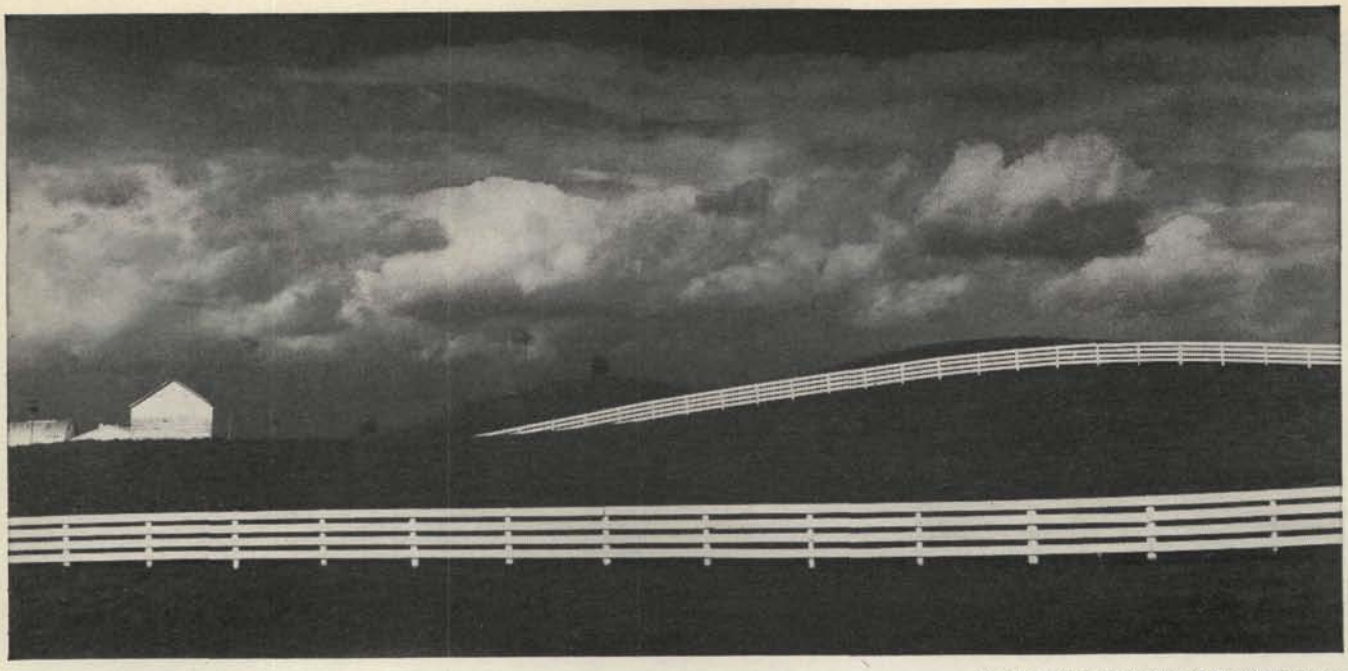

JAMES R. STANFORD: White Fences

ART KANE: Why Does the Wind Blow

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EMIL SCHULTHESS: Antarctica

PETER FINK: Dancer, Charles Moore

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Continued from page 38

ruary. Color prints of the transparencies were presented to the museum for its permanent collection by a generous donor, and an exhibition of the thirty-eight winners was held at the Institute in January. The exhibition, which happily possessed a pronounced regional flavor, was enthusiastically received, and plans are afoot to make it available for circulation throughout the area.

As a member of both juries, I learned one more invaluable lesson on the importance of context, for I found myself unhesitatingly voting against things in New York that I had equally unhesitatingly voted for in the regional screening. Nevertheless, a half-dozen of our candidates passed the scrutiny of the national jury. Next year, with the benefit of experience and better-laid plans, we intend to do far better.

The "area," the "region," are more important terms for us here at the Minneapolis Institute of Arts than people elsewhere might realize. For the Institute, as the only institution of its kind in an area roughly the size of Texas, has an implicit obligation far greater than the size of our immediate public would indicate. The Institute was therefore patterned on older "complete" art museums farther East, such as the Boston Museum of Fine Arts, the Metropolitan, and our sister Institute in Chicago. Though plans for our present home date only from 1911, the concept of a local museum goes back to 1883, when members of the newly founded Society of Fine Arts "hired a hall" for an art exhibition in downtown Minneapolis.

It is hoped that our permanent collection of the newest art may someday rival our other extraordinary collections in importance. The exciting possibilities of our role as a center for the display of creative photography are still clearly before us, and we thus take great pleasure in playing regional host to the world premiere of PFA III.

Photo Credits in SR Portfolio

Reading across pages, then down:
39—Emil Schulthess, from Black Star; Peter Fink. 40—James R. Stanford, APSA; Art Kane, (C) 1961 Shell Oil Company. 41—Ewing Krainin; Eliot Porter; John W. Bower, ARPS. 42—Irving Penn, Courtesy of Ansco. 43—Kay Harris, ASMP; Michael A. Vaccaro, Look Photo (C) Cowles Magazines, Inc. 44—Hans Namuth, (C) 1961 Shell Oil Company. 45—Ken Heyman, ASMP; Richard Hewett, Look Photo (C) Cowles Magazines, Inc. 46—Wynn Bullock, Courtesy Container Corporation of America; Yousuf Karsh.
Photos of jury members on page 37—Mario Jorin, Pix.

Summing Up . . .

IT IS extremely gratifying to everyone concerned with Photography in the Fine Arts that the project has been steadily growing in acceptance and prestige. Throughout the country, directors and curators of major national art museums have given freely of their interest and cooperation to further its progress, to assure it ever wider audiences.

We feel that this museum response supports PFA's operational procedure—its method of collecting nominations and making final selections for the exhibits. Besides the efforts of the special qualifying panel and the National Jury, invaluable assistance comes from others who work behind the scenes all year long in submitting nominations. These are the many professionals in key positions whose daily responsibility is the pursuit of superior pictures for publication in magazines and newspapers. Taken in the aggregate, their opinions together with those of panel and jury reflect the widest possible diversity of taste and preference—an eclectic viewpoint embodying all schools of art opinion and esthetic theory.

What kind of picture do they look for? How do they approach the task of making a PFA nomination? Here's what a few of them—picture magazine art director, photographers' agent, advertising agency executive—have reported:

ALLEN F. HURLBURT, art director, *Look* magazine: "We look for the great picture . . . the one in which the photographer demonstrates not only obvious technical excellence but the qualities of the true artist—imagination, design, powerful feeling for the emotions of man . . . in short, the picture that makes the single total statement in a sudden surprising burst of illumination."

HOWARD CHAPNICK, Black Star: "Thousands of pictures taken for a variety of purposes are constantly being scrutinized and edited before being handed over to the editors for publication . . . This is where the selection starts—when I hit upon a picture that conveys more than the straight journalistic photograph . . . I remember these photos because they have a lasting quality, they evoke an emotion, they have the qualifications to stand up to most of the criteria which one may use in judging a work of art. I remember them, print them as possibilities for PFA, re-evaluate them again and again, and finally cut to a bare minimum those which stand the closest scrutiny and reflect my personal tastes in art."

FRED F. FLANAGAN, creative group head, Kenyon & Eckhardt: " . . . How do we choose six or eight, out of the thousands of photos we have taken for our clients, to enter PFA? The answer—a 'jury' of creative people in the agency. The basis of judgment was similar to that used by the PFA Jury. Before picking a photo, each 'judge' was asked to ask himself: *Can it be considered a work of art?* and, simply, *Does it move me emotionally?* Eight photos were at the top of the list and were considered suitable for submission to PFA. Three of the eight will be in the exhibition..."

The portfolio of color and black-and-white pictures reproduced here is a small but representative selection from the 140 photographs that make up PFA III. When the exhibit opens at the Minneapolis Institute of Arts this week (and later in other museums), the work of the 122 professional and amateur photographers singled out by the National Jury will go on view. If public response to this third show approximates the enthusiasm accorded PFA I and II during the past two years, one more step toward our long-range goal will have been accomplished. For as photography continues to prove itself an undisputed attraction for museum audiences, museums in turn will be more generous with space and funds—funds for the purchase, exhibition, and conservation of fine contemporary photographs as part of their permanent collections of works of art.

—IVAN DMITRI, Director, PFA.

"Photography has not only become one of the most useful but also one of the most imaginative of the arts. It has even been usurping the time-honored printed word, which still remains the favorite handmaiden of poetry and prose. By giving cognizance to the value of good photography Saturday Review has recognized the potentialities of the art of the photographer."

—James J. Rorimer, director, Metropolitan Museum of Art.

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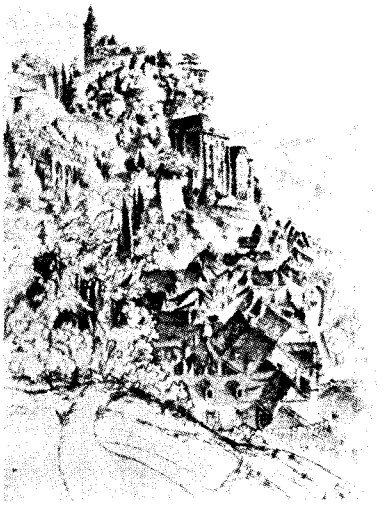
BRUSH and CAMERA

By A. HYATT MAYOR, *Curator of Prints at the Metropolitan Museum of Art and a member of the PFA National Advisory Committee.*

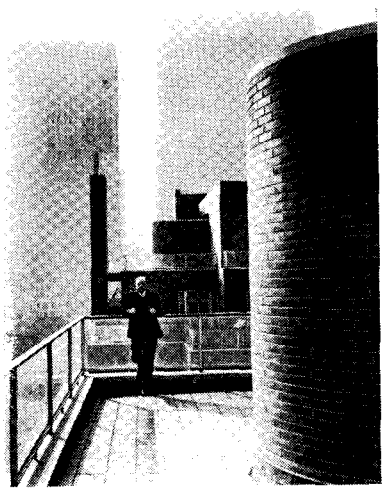
HOW OFTEN we say "That painting is photographic" (meaning bad) or else "This photograph is artistic" (meaning good). Do we imply that the more expensive work must be the better? That art comes on canvas but not on emulsion? That abstraction has outmoded the observation of nature? That big things impress more than little things? That ancient techniques have more authority than recent techniques? That the painter invents and the photographer records? Or all, or none of these notions?

Each reader will answer these questions according to his own lights from

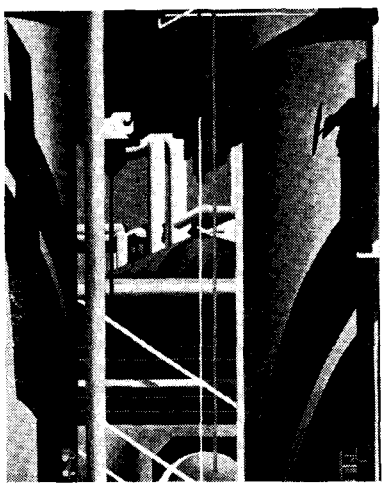
Photograph, "Mountain Village in Winter," by Peter Keetman.



Etching, "Rocamadour," by John Taylor Arms.

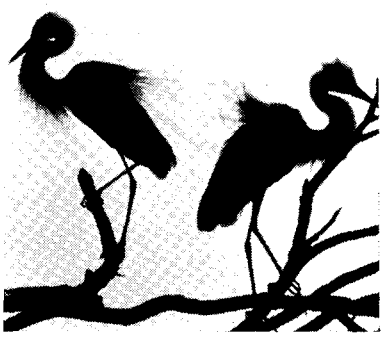


Photograph, "New York Portrait, 1941," by Edward Weston.



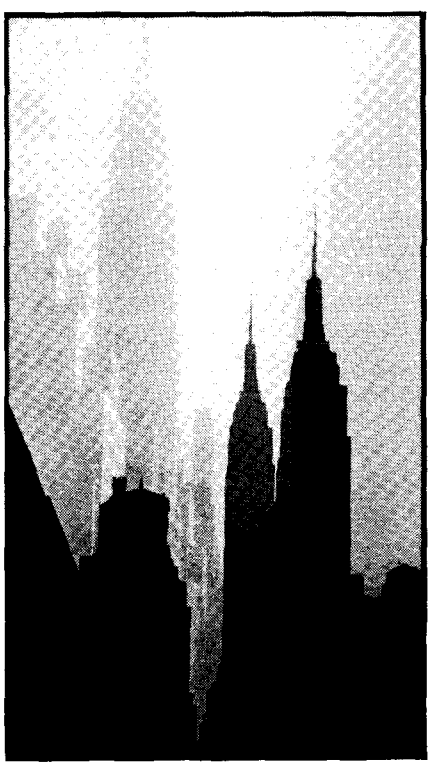
Painting, "Incantation," by Charles Sheeler.

Drypoint, "Lone Yellowlegs," by Frank W. Benson.



Photograph, "Two Silhouetted Egrets," by Tokutaro Tanaka.

Photograph, "Metropolis," by Henry Sarason.



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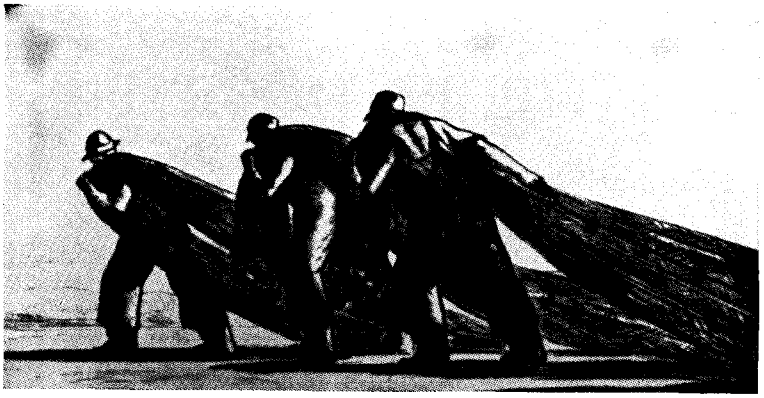


Etching, "Hauling the Nets," by Gifford Beal.

Photograph, "Sailors in the Wind," by Werner Wolff.

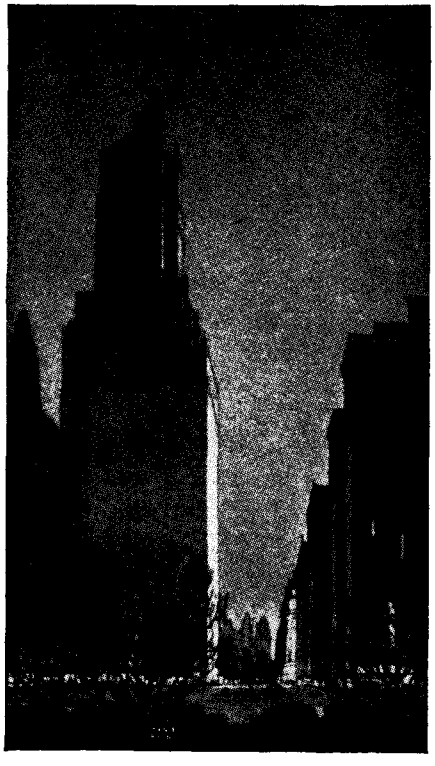
the pairs of pictures on these pages, each pair consisting of one photograph and one painting or etching.

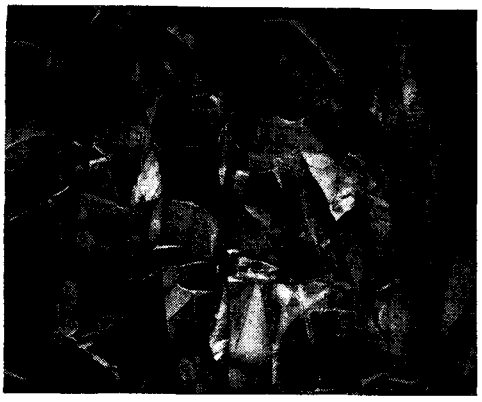
These pairs of pictures may prove nothing at all about the superiority of one kind of picturemaking over another, but they will certainly suggest a number of ideas to everybody. Far from holding up an impersonal mirror to nature, the camera responds like a brush to a forceful temperament. The camera and the brush serve almost equally well to express the mode of seeing of any generation, so that the photographs and the paintings of any given decade tend to look alike. The photographer and the painter share the eye of their time so completely that they are rarely conscious of borrowing from each other.

Photograph, "Colette," by Irving Penn.

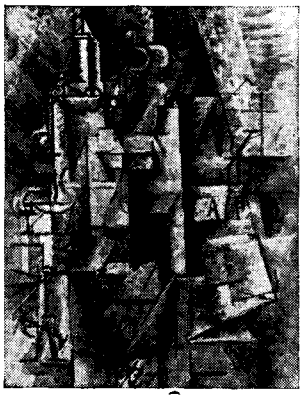
Etching, "Madame Simon," by Anders L. Zorn.

Etching, "Black Magic," by Gerald K. Geerlings.





Photograph, "Rock Wall No. 2," by Paul Caponigro.



Painting, "Cubist Composition," by Pablo Picasso.

Painting, "Oil on Canvas," by Pierre Soulages.

Photograph, "Ocean Pier III, Revere Beach," by Irene Shwachman.

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THE PHOTOGRAPHERS & THE PHOTOGRAPHS

There follows in alphabetical order a complete list of the photographers and their work selected by the PFA National Advisory Committee of the "Photography in the Fine Arts" project for the exhibit now on display at the Minneapolis Institute of Arts and scheduled to be seen later at other museums.

ANDERSSON, JACK S.
1) Building Facade
2) Girl with Shirt and Hat

AVEDON, RICHARD
3) Marianne Moore
4) Marian Anderson

BERKO, F.
*5) Red, White and Blue Reflections

BERNSTEIN, CAL
*6) Colosseum, Rome

BOCH, ALFRED
*7) The Matterhorn

BODINE, A. AUBREY, FPSA
8) Amish Woman

BORAM, ROBERT, M. Photog.
*9) Impressions in the Water

BOWER, JOHN W., ARPS
*10) Simplicity

BOYSE, ROBERT E.
11) Time of Toil

BRAKE, BRIAN
*12) China's Great Wall

BREITENBACH, JOSEPH
13) Bali Mother and Child

BRODY, SHELDON A.
14) Zen Buddhist Monk Bowing

BROOK, JOHN
15) The Kiss

BROWNING, MARY ELEANOR
*16) United Nations Windows at Dusk

BULLOCK, WYNN
17) Fire in the Woods

BURDEN, SHIRLEY
18) Shoes, Photographs and Fan

CAPONIGRO, PAUL
19) Frosted Window #1
20) Rock Wall #2

CHADWICK, TABER
21) Falling Sticks

COOKE, JERRY
*22) Fireworks, Rome Olympics

d'ARAZIEN, ARTHUR
*23) Open Pit Mine

DIEUZAIDE, J.
24) Young Girl with Rabbit, Portugal

DOWNS, ALLEN
25) Mexican Cemetery

EMBREY, A. WILSON, III
*26) Billboard on Billboard #2

ERWITT, ELLIOTT
*27) Rome, Italy

FINK, PETER
28) Dancer, Charles Moore

FORBERT, DAVID J.
*29) Ross Castle, Ireland

FROELICH, WILLIAM G.
*30) The Acropolis at Night

FUJITA, KAZUICHI
31) A Crab and A Shell

GILLIAM, MARGARET L.
*32) Two Women at Chartres

GOODMAN, ROBERT B.
33) Hermit of Kalalau Valley

GOOEN, IRWIN
34) Parachute

GOTO, KEIICHIRO
*35) Beauty of the Junk, A
*36) Beauty of the Junk, B
*37) Beauty of the Junk, C

GREENEWALT, CRAWFORD H.
*38) The Hummingbird

GROSVENOR, GILBERT M.
*39) Thira Island, Greece

GROTEFEND, A. G. W.
*40) Boat Houses

HAGEDORN, W. J.
*41) Morning Mist

HALBERSTADT, ERNST
42) Fire Escapes

HALSMAN, PHILIPPE
*43) Princess Taibou Diallo, French West Africa
*44) Earl Leaf

HARRIS, KAY
45) Apple

HEALY, GERARD
46) Lighthouse, York Beach, Maine

HENDERSON, ESTHER
*47) Storm over Grand Canyon

HENION, THOMAS
*48) Patio, Majorca

HENLE, FRITZ
49) Koenigs-See and St. Bartolome, Bavarian Alps

HEWETT, RICHARD
50) Stretch

HEYMAN, KEN
51) Peeking Baby, Japan
52) Hongkong Street Slum

HIRO
*53) Birds Silhouetted Against Sun

HOWICK, LEE
*54) White Church at Susten Pass, Switzerland

HOXIE, GEORGE, FPSA, M. Photog.
55) Solitude

JACOBS, EDWARD J., APSA, ARPS
56) Sea Burst

JONES, CARTER
*57) House No. 212

JONES, DOUGLAS
*58) Nigerian Guard

JONES, PIRKLE
59) Worker

JURAS, FRITZ
60) Morning in Arizona

KANE, ART
61) Why Does the Wind Blow
*62) Why Did the Bird Die
*63) Bandmaster

KANTOR, RICHARD
64) Stalks of Grain

KARSH, YOUSUF
65) Robert Frost

KEEN, JAMES, N.
66) Home

KEETMAN, PETER
67) Mountain Village in Winter

KELLAM, WALLACE
68) Old Woman of the Woods

KERTESZ, ANDRE
69) Snow in the Park

KLEIN, WILLIAM
70) Girl with Flowered Hat

KRAININ, EWING
*71) Indian Girl

KURTZ, E. W.
*72) Strolling in the Rain

LANDSHOFF, H.
73) Young Gallery-Goer
74) Portrait of Ann Holt

LAUNOIS, JOHN
*75) Japanese Bath
*76) Portrait, Japanese Girl

LEEN, NINA
*77) The Monkey Family

LEIPZIG, ARTHUR
78) Grandpa at Jones Beach

LIBERMAN, ALEXANDER
79) Jacques Villon
*80) Giacometti

LITZEL, OTTO, APSA
81) City Winter

LOMEO, ANGELO
82) Two Monks

LOWITZ, WALTER
*83) The Gates of Hell

MACHLIN, SHELDON M.
84) Mrs. Eleanor Roosevelt at United Nations

MALLAS, WILLIAM, APSA
*85) The Finishing Touch

MAROON, FRED J.
*86) Caerphilly Castle, Wales

MARSHALL, JAMES
87) Winter Fare in Central Park

McCOMBE, LEONARD
*88) Baby in Hammock

McLAUGHLIN-GILL, FRANCES
*89) Still Life, Sherry

MERRIM, LEW
90) Graves on Edge of Arctic Ocean, Greenland

MINDELL, GERRI
*91) Reeds

MOORE, BETTY
*92) Coming Home!

MOORE, VIRGINIA
93) Cocker and Statue

MORGAN, FRED
94) Chippewa Indian Children Playing on Clothesline Poles

NAGAO, YASUSHI
95) Assassination of Asanuma

NAMUTH, HANS
*96) Lulworth Castle, Dorset, England

NEBBIA, TOM
*97) Red Tile Roofs, Portugal

NOBLE, JOSEPH V.
*98) The Egyptian

ORKIN, RUTH
99) American Girl in Italy

PENN, IRVING
*100) Broken Egg

PORTER, ELIOT
*101) Fox-Tail Grass
*102) Maple Leaves

QUATAERT, RICHARD
*103) Forms

REINICKE, BRUNO C.
*104) Red Bow

ROBERTS, MARTHA McMILLAN
*105) Flowers and Tree Trunk
106) The Staircase

ROSS, SPENCER
*107) Silhouette under the Shelter, Philippines

ROZUMALSKI, THEODORE
108) Retiring After 60 Years

SAMENKO, WILLIAM, JR.
109) Morning Arrival

SCHULTHESS, EMIL
110) Antarctica

SEGHERS, CARROLL, II
*111) Florida Lake

SHELTON, SYBIL
112) The Heron

SHUSTAK, LAWRENCE N.
113) NY, NY

SILK, GEORGE
*114) Milford Sound, New Zealand
*115) Mount Egmont, New Zealand
*116) Halloween

STAM, TADD
117) Gateway

STANFORD, JAMES R., APSA
118) White Fences

STANLEY, JOSEPH
119) Romantic Interlude

STEWART, B. ANTHONY
*120) Golden Sea of Winter Wheat

STOCKING, FRED H.
*121) Wheatfield near Moorhead, Minnesota

STRODE, BILL
122) Oriental Fantasy

THOMPSON, HARLAN
*123) Broadway After Dark

TJORNHOM, MARVIN
*124) The White Silo

TURNER, PETE
*125) City Traffic Lights at Night

UNRUH, ALVIN B., APSA
126) Grain Palace

VACCARO, MICHAEL A.
*127) Georgia O'Keeffe

VACHON, JOHN
128) Ben Gurion

VASILLOV, W.
129) Guggenheim Museum

WENTZEL, VOLKMAR
*130) Kubal Child, Angola

WESTMARK, ELSIE B., APSA
*131) The Paper Hanger

WESTON, BRETT
*132) Glen Canyon, Sagebrush
*133) Glen Canyon, Tree

WIDDER, EILEEN, APSA
*134) Pink Lady

WISSENBACH, WALTER
135) Frightened Owl

WITLIN, RAY
136) Coking Furnace in Smoke
137) South American Steel Worker

WOLFF, WERNER
138) Sailors in the Wind

WOLFSON, FRANCES R.
*139) Old Quebec

YOUNG, BARBARA
*140) Loch Lomond

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* indicates color

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BROADWAY POSTSCRIPT

How High the Noon

WHAT IS the late Paul Claudel's "Partage de Midi" all about? The off-Broadway production, called **"Noontide,"** at the small air-conditioned Theatre Marquee seems to suggest that it is the voyage of a sensitive man to Heaven by way of Hell. In Howard Hart's translation the story is reasonably clear. Four people are on a slow boat to China: the beautiful Yse, married and a mother, but still untamed and searching for her identity; her handsome but shallow young husband; the virile and ruthless Almaric, who alone can force Yse to find herself; and Mesa, the shy and physically unexciting man of faith, who brings to Yse a rich and poetic soul and, more important, a desperate need of her. The forces that will push these four to their fate are tantalizingly brought to a boil as the hot morning approaches an orgastic noon in which the awning of the ship is suddenly thrown open to the dazzling sun and the passing of the moment is heralded by the ship's siren.

The second act describes the progress to adultery which both Mesa and Yse give God the chance to forestall. The decision is the husband's, for he is offered his choice of a routine desk job in Hong Kong, where he can be near Yse, or a more lucrative but more dangerous railroad job in the interior which will separate him from his wife for a year. Although both Mesa and Yse go through the motions of doing everything they can to prevent the impending affair, they are really doing the very things that they know will make it happen.

So far so good. It is in the third act that "Noontide" becomes obscure. We find that Yse has left Mesa to run off with Almaric and that they and the baby she has had by Mesa are trapped by barbaric soldiers in the interior, who are about to destroy them. The Christian and forgiving Mesa arrives to save them and ends up with a painful crucifixionlike death that we are given to believe is the real ecstacy, the real salvation. Here we are dealing with the revelations of Claudel the poet and Roman Catholic. And our ability to accept his resolution or even to understand it must be limited, not only by our degree of education in religious discipline, but also by our relative deficiencies in poetic vision.

Peter Harvey's imaginative settings, particularly the one on shipboard, create a marvelously rich atmosphere for Claudel's interchange of nature-induced passions. And the actors do surprisingly well with the portrayal of people more civilized and more complicated than most Americans are able to be. As Mesa, a more mature Michael Wager than we have seen before is excellent at expressing the frustration of a man who needs to be possessed, and who is fearful of loneliness on the one hand and damnation on the other. It is only in the final scene that he seems to embrace his final pain and divine understanding too eagerly, and too unspecifically. Tani Seitz is also at her best as she emanates a good deal of the infinity of possibility that make Yse the essence of womanly woman. Indeed, the whole production is an admirably genuine, albeit elusive and imperfect, theatrical experiencing of an inspired and beautifully written play.

The new musical **"Donnybrook"** (based on the film "The Quiet Man") has several distinctions. It is happily unambitious as it tells a routine love story with time for jokes as they occur along the way. Even though Robert McEnroe's book takes its nourishment from the rural Ireland in which it is set, it never rests on the clichéd glories of the old sod. Johnny Burke's lyrics are almost as good as you'd expect them to be, and if his music is not to be compared with that of a Rodgers or an Arlen, it holds its own nicely in a season of Meredith Willsons, Jule Stynes, and Bob Merrills.

The show's most memorable moments include newcomer Joan Fagan saucily singing the catchy "If It Isn't Everything It's Nothing," or in a more sentimental mood "He Makes Me Feel I'm lovely"; Art Lund with the simple but haunting "Ellen Roe"; and Susan Johnson in the show-stopping mock lament of a rich widow for her late miserly and uncouth husband, titled "Sad Was the Day that He Lav Down and Died," which may remind you of "To Keep My Love Alive." And when the proceedings lag there is the one and only Eddie Foy to charm you with his easygoing roguery and playful dancing.

Certainly much of the show will entertain you and if you are tired of the Broadway musical formula that avoids unsophisticated sentiment and spontaneous fun at all costs, you may welcome the relative old-fashionedness of "Donnybrook." —HENRY HEWES.

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The Past

Continued from page 25

disclaimed Younghusband's substantial achievements. In many ways this military expedition to Tibet, coinciding with the Russo-Japanese War, was the swan song of European imperialism in Asia. What would have been taken for granted fifty years before as a natural manifestation of European expansion now stirred feelings of guilt in British hearts. Although Younghusband negotiated with both skill and generosity, he became inevitably a scapegoat, sacrificed on the altar of Britain's growing self-doubt. And, paradoxically, the end result of this British expedition was the re-establishment of China's imperial stranglehold on Tibet for a few years—until China's protectorate was overthrown by a Tibetan revolt in the aftermath of the Chinese revolution of 1911.

For four decades thereafter, Anglo-Indian influence was paramount in a virtually independent Tibet, partly as a beneficent result of Tibet's ancestral dislike of Chinese imperialism, but also as a direct consequence of the Younghusband expedition. Yet neither the British nor the Tibetans themselves ever put an end to Tibet's ambiguous position with regard to China. The inescapable result was Red China's invasion in 1950 and Tibet's disappearance as an independent nation—crushed by Red Chinese armed might and drowned under waves of Chinese immigrants. Such was the dismal outcome of the struggle for influence over the roof of the world. The positive achievements of Younghusband's diplomacy were thrown away by the improvident British and Indians, handing over to Red China virtual control of the Himalayas. For all those who seek to understand the historical background of the present situation on the Indo-Tibetan border Peter Fleming's work is an indispensable guide.

A Tale of Time and Tide

"The Danube: The Dramatic History of the Great River and the People Touched by Its Flow," by Erwin Lessner, with the collaboration of Ann M. Lingg Lessner *(Doubleday. 509 pp. $5.95), and* ***"Czecho-Slovakia: A Critical History," by Kurt Glaser*** *(Caxton. 254 pp. $5.50), recall the peoples and conflicts of a turbulent area. Henry C. Wolfe, two of whose books deal with Danubia, has known the region for the past four decades.*

By Henry C. Wolfe

IN THE popular imagination the Danube connotes "The Merry Widow," Strauss waltzes, goose girls, Gypsy melodies, moldering castles, and the Romanian "silver coast." But the romantic river that winds southeastward from the Black Forest to the Black Sea is no mere Ruritanian setting. From the dawn of history, the Danube basin has been a highway for aggressive armies, a battleground for rival conquerors, a prize sought by successive empire builders.

Romans and Celts from the west, nomadic horsemen from the east, Turks from the south, Germanic tribes from the north—all in their day fought for the rich lands that included the fertile Pannonian plain. Huns, Avars, Alani, Gepidae, Ostrogoths, Magyars, and many other peoples were attracted to Danubia. Most of them vanished there, killed off or assimilated, but the majority probably left some imprint on the region's layers of civilization. Prince Metternich, gazing from Austria's Burgenland (land of castles) toward the Hungarian plains, is said to have remarked, "Here is where Asia begins."

In "The Danube," the late Erwin Lessner and his widow, Ann M. Lingg Lessner, both Vienna-born, have written a spirited history of the river, its peoples, and their leaders. Their story, filled with drama, violence, and occasional humor, takes on added color from Danubia's storied personalities. The authors picture with equal vividness the splendors of imperial Vienna and the ancient Transylvanian village reportedly founded by Trojan fugitives. They bring on stage Alaric, Charlemagne, Solyman the Magnificent, Maria Theresa, Napoleon, Bismarck, and other movers and shakers who influenced Danubian history from the time of Rome's empire to the end of the Habsburgs'.

Because the Danube basin contains many natural resources and the river itself is a valuable commercial asset, Danubia has played a key role in world affairs. For centuries here the Turks drove northward. It was across the Danube that the first artillery shots of the First World War were fired. Adolf Hitler and his Nazis smashed their way down the Danube to the Black Sea. Four and a half years ago Budapest freedom fighters rose agains the Communists.

Perhaps, in view of the pressures from the outside, the rise of a powerful nation on the middle Danube was natural—indeed, inevitable. The Austro-Hungarian empire brought a period of stability into a previously chaotic area and, in some degree, shielded Western Europe from the anarchic nationalism of the Balkans.

THE Dual Monarchy, true, was an ethnic mosaic in which Germans, Magyars, Slavs, Turks, and Latins lived uneasily together. But it was an economic entity. It possessed the industry of Austria, Bohemia, and Moravia, the wheat fields of Hungary, the timber of Slovakia, the minerals of Bosnia, the oil fields of Galicia. Trieste, its thriving seaport, afforded a commercial outlet, and the Danube, from Passau to the Iron Gate, provided the empire with an unsurpassed artery of commerce. Vienna, its capital, was one of the world's most cultured cities.

After World War I the Austro-Hungarian empire was swept away, and the last of the Habsburg rulers, who had held sway in Danubia nearly six and a half centuries, died in exile. The empire's place was taken by Succession states. But there still were minority problems, and the natural economic balance was destroyed. From the Golden Horn to Germany, Europe was "Balkanized." Worst of all, there was no longer any nation south of Passau strong enough to oppose Hitler. On the eve of World War II a few voices were raised in Hungary, Austria, and Czechoslovakia in behalf of a defensive confederation. But it was too late. And on the ancient river the ships of the Hammer and Sickle would succeed those of the Swastika.

It is at this tragic chapter of the Danubian story that Kurt Glaser's "Czecho-Slovakia: A Critical History" takes over. Although dismemberment of Austria-Hungary was based in principle on the "self-determination of peoples," the countries that profited by the dismemberment had minority problems too. In Czecho-Slovakia, the author emphasizes, the ruling Czechs constituted barely more than half the population.

Those to whom Czecho-Slovakia was an "island of democracy" and the late President Benes the "smartest little statesman in Europe" will find this volume disillusioning. In Dr. Glaser's

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opinion, it was not only the Sudeten Germans, Magyars, Poles, and Ruthenians who opposed "Czech imperialism"; the Slovaks did also. The latter were simply "annexed." As the author sees it, the Czechs' determination to maintain hegemony within their boundaries ultimately wrecked their experiment in ethnic patchwork and eased the way for "Bolshevization."

Dr. Glaser's background includes postgraduate studies at Harvard and government service in Washington and Germany. Readers inclined to challenge his views on Czecho-Slovakia will have to cope with careful research and impressive documentation.

VITUS ("IVAN IVANOVITCH") BERING: Robert Murphy's "**The Haunted Journey**" (Doubleday, $3.95) is the narrative of the expeditions of Vitus Bering to and beyond Kamchatka (1725-29) and to Alaska (1733-43). Bering, who was of Danish origin, entered the service of Peter the Great of Russia in 1704. According to Russian sources, he was known as "Ivan Ivanovitch," a man well versed in seamanship, but indecisive and unduly cautious, who followed the Horatian motto: "*Tu nisi venti debes ludibrium cave*" ("If you do not want to become a toy of the winds, be careful.").

The earliest work to deal with the Bering explorations was published in the French language in 1735 by the Jesuit, Du Halde. The most comprehensive scientific study in recent years is "The Discovery of Kamchatka and the Bering Expeditions" (in Russian), by L. S. Berg, issued by the USSR Academy of Sciences in 1946. Although "Bering's Voyages" were translated into English by F. A. Golder for the American Geographical Society (1925), the bulk of the material concerning his explorations and the contributions of his associates is still in Russian, German, or French.

"The Haunted Journey" appears to be based exclusively on materials in English, including English translations of Russian and Danish sources. The author, a senior editor of the *Saturday Evening Post*, has succeeded in simplifying and clarifying a very complicated subject. The story is vividly told, with emphasis on the severity of the Arctic environment, the hostility of Siberian and other native tribes, the frustration occasioned by court intrigues and academic jealousy, and the ravages of disease. The strength of this book is its readability and its dramatic impact.

Mr. Murphy's narrative of the Russian discovery of America will have special appeal to the general reader and even to the American teen-ager.

—Ivar Spector.

Personal History

Continued from page 22

York's local defense and therefore was not present at Philadelphia to affix his signature. The leading role in framing the New York Constitution of 1777 went to John Jay. Livingston was secretary of foreign affairs briefly (August 1781 to May 1783) under the Articles of Confederation. He held the Bible for George Washington at the first Inauguration, but he failed to secure either the Treasury or the Chief Justiceship under the new government. In 1795, John Jay, his old King's College classmate, defeated him in the race for Governor of New York.

Even Livingston's leading role in negotiating the Louisiana Purchase was to be clouded in the history books by the fateful arrival in France on April 10, 1803, of James Monroe as Jefferson's plenipotentiary. That was the day before Napoleon instructed Talleyrand to abandon Louisiana. Any glory Livingston might have won for pioneering in steamboats was befogged by his scramble for monopoly, which climaxed in the case of Gibbons *vs.* Ogden (1824) after his death. He is still called *Chancellor* Livingston, for he was chancellor of New York from 1777 to 1801. And he seems to have shaped the practice of equity courts in those years. But even that achievement would become apocryphal for the simple reason that it was the custom of that court not to hand down its decisions in writing. By a set of coincidences, then, history cheated Robert R. Livingston of the fame he so passionately desired.

Mr. Dangerfield's masterful portrait shows us the personal weaknesses that make Livingston's historical obscurity less ironic than it seems at first. By his very greed for fame, his anxiety lest history should not give him his due, he clouded his reputation. Whenever he contrived to quiet doubts about his preeminence, he planted seeds of doubt. Livingston actually forged his own letters and records to make it appear that the crucial decisions about the Louisiana Purchase had been taken before Monroe arrived in France. He changed "April 12" to read "April 10" so that posterity could plainly see that Monroe had had no decisive part in persuading Napoleon to part with Louisiana, and that Livingston was solely entitled to the glory. He could not leave well enough alone. In the brilliant climactic chapters on the propaganda, intrigue, and bribery of Napoleonic diplomacy, Mr. Dangerfield plainly shows that it was really Livingston who had maneuvered the negotiations without which the momentous Purchase might never have taken place. As much as any other single American, Livingston was responsible for the coup that transformed the United States from a parcel of seaboard-colonies into a continent-nation. But he would not let posterity discover this for itself.

In the pages of this suspenseful story we see a deeper fitness in Livingston's inability to make the historical headlines of his age. For he was at odds with the spirit of the times. True, his conservatism had led him to favor the American Revolution, which his rent-racked tenants were opposing. Pride, financial interest, and family prejudice led him from time to time to side with Washington, Jefferson, or with Robert Fulton. But he was living and thinking on a historical island. The main stream of American history was passing him by. His was a world of vast landed estates, of feudal dues, of monopoly, of genteel aristocracy, of contempt for the people. No amount of political legerdemain could transform this New York colonial aristocrat into a national leader in mobile, expanding, nineteenth-century America. Mr. Dangerfield's biography admits us sympathetically to the secret hopes and frustrations of this superlatively able man.

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Peace Corps Debate

Continued from page 19

Malaya, Thailand, and the Philippines, and having studied reports from other Peace Corps representatives in Latin America, the Middle East, and other parts of Africa, I know the need for Peace Corps volunteers is great. On my trip alone more than 3,500 specific job requests were made by the governments we visited. This is over twice the total number of volunteers we expect to have ready this year.

In every country visited, the Peace Corps is wanted and welcome. Prime Minister Nehru, President Nkrumah, Prime Minister U Nu, who have not been favorable to all American policies, all hailed this program. In the Punjab the headman of a village said: "If someone from the Peace Corps would come here, we would welcome him. Whatever poor facilities we have, we would share with him." In another country the governor of a province said: "We have the mind and heart to do things. Our people are ready to move. We need your skills to help us start."

The real question is the one posed by Mr. Sokolsky. Can we really find, recruit, and train Americans who will meet this challenge?

I think we can. The response to President Kennedy's initial proposal and to the Peace Corps appeal for volunteers suggests that we can.

I do not think, however, we will ever attain—or that we should even try to attain—the final goal set by Mr. Sokolsky: that we get people "to look toward Washington as a Moslem does to Mecca—as the place whence cometh peace and contentment and hope for the future."

THIS is the goal of everyone who wants to unite the spiritual life of our country with the political, the goal of all who find it difficult to understand why we in the United States look to Washington for political leadership but elsewhere for spiritual leadership and inspiration.

Certainly it is not the purpose of the Peace Corps to unite Washington with Mecca, or Jerusalem, or Rome, or Geneva, or Canterbury, or Salt Lake City. Our purpose, in line with our national policy, is to help individual people succeed in their personal development, to help people everywhere strive toward human dignity and physical health and political self-government. Our purpose is peace—not salesmanship.

If Peace Corps volunteers ever did seek to persuade other peoples "to look toward Washington as a Moslem does toward Mecca" they would be laughed out of any country I have ever visited. If they even secretly harbored this hope, it would corrupt their approach to their mission.

Their mission is not to convert, but to communicate—and if they must communicate a spiritual idea, let it be with the object of getting all men everywhere to look upward to "Heaven" rather than to Washington. For no matter whether a man be Jew, Buddhist, Moslem, Hindu, Communist, or Christian, he has been born of woman like every other man alive; he is living on this small spinning planet like every other man alive; he needs food, shelter, and spiritual comfort like every other man alive; and he will die the death like every other man alive; and if there is a destiny after death, the community of our experience here on this earth indicates that any life hereafter will be common to all.

It is easy to see and even magnify the differences among men: color, education, genetic inheritance, religion. But the new generation, unlike the era of George Sokolsky, is beginning to realize that whereas political nationalism and economic aggressiveness may divide men, the most important of all experiences unite them—birth, marriage, death, destiny.

MANY people in our land and overseas may not yet even understand why they are so stirred within their deepest reaches, but, as President Kennedy said in his Message to Congress on the Peace Corps: "Throughout the world people . . . are struggling for economic and social progress which reflects their deepest desires. Our own freedom, and the future of freedom around the world, depend, in a very real sense, on the ability to build growing and independent nations where men can live in dignity, liberated from the bonds of hunger, ignorance, and poverty."

The purpose of the Peace Corps is to permit Americans to participate directly, personally, and effectively in this struggle for human dignity. It is a world community, not an American Mecca, that we are trying to build.

For these reasons, our volunteers must go with a true spirit of humility, seeking to learn as much as to teach.

If the volunteers go in this spirit, they will contribute most and America will gain most. And our greatest gain will be measured in the lives of the volunteers. They will, as President Kennedy has said, "be enriched by the experience of living and working in foreign lands. . . . They will return better able to assume the responsibilities of American citizenship and with greater understanding of our global responsibilities."

Your Literary I. Q.

Conducted by John T. Winterich

MEN AND PLACES INTO WORDS

Many commonly-used words are derived from the names of people and places, as is the case of the list on the left below. Elizabeth Mills of Springfield, Missouri, asks you to match these words with their origins on the right. Answers on page 78.

1. boycott	( )	a South Carolina diplomat
2. braille	( )	a French politician
3. limburger	( )	an English general
4. limousine	( )	an Irish land agent
5. macadam	( )	a Scottish engineer
6. malapropism	( )	a fictional Spanish knight
7. meander	( )	the Roman god of fire
8. milliner	( )	the father of Niobe
9. Nimrod	( )	the son of Cush
10. panic	( )	an English minister
11. poinsettia	( )	a French teacher
12. quixotic	( )	a city in Italy
13. raglan	( )	a river in Phrygia
14. silhouette	( )	a province in France
15. spoonerism	( )	a province in Belgium
16. tantalize	( )	a character in a play
17. Thursday	( )	a Greek god
18. vulcanize	( )	a Norse god

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EDUCATION IN AMERICA

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SR/EDUCATION
JUNE 17, 1961

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The Education of Teachers

ONE-THIRD of the 400,000 young Americans who graduate from college this year will be legally qualified to teach in the public schools. Many of these will choose other employment but about 100,000 will become elementary or high school teachers this fall, and even this number will fall short of the demand.

Fewer than one-fifth of these new teachers will be graduates of teachers colleges—all the others will come from the universities, private liberal arts colleges, and general state and municipal colleges. If our vast educational establishment is to be maintained at a high level of excellence all colleges and universities, both public and private, must give high priority to the education of teachers. This responsibility is basic because unless we have good teachers, and enough of them, for the lower schools, higher, professional and technical education must inevitably decline—no one will be prepared for it. Even more serious is the fact that without enough well-educated teachers for the public schools we cannot have the kind of educated citizenry on which our democracy depends.

The recruitment of teachers has been made more difficult, and the solution to the problems of educating them has been delayed, by the endless controversy between academic scholars and professional educators that has long been a disgrace to our university faculties. Those new to the debate are prone to see only a choice between teachers who know their subjects and teachers who know how to teach, but the real problems are far more complex and include disagreement about the nature and purpose of education.

It is obvious that the teacher of a subject must know his subject but the liberal education needed by a teacher goes far beyond the single subject he is to teach. Every teacher uses methods but there is legitimate debate about how and where these are best learned and, at best, methods constitute but a very small part of the professional education of teachers.

The qualities that make for excellence in teaching are not well understood; it seems probable that they include traits of intellect and character not easily altered by any college program. We should make use of good teachers wherever we find them and teaching should be an open rather than a closed profession because we know of no prescribed program that can assure teaching competence. There have been, and are, superb teachers who have never been exposed to professional courses in education; there are also superb teachers who have never seen the inside of a liberal arts college.

It would be foolish, however, to build professional programs for teachers upon these exceptional cases. The great majority of teachers, who are neither geniuses nor mavericks, will benefit from a well-balanced program of preparation that includes a broad liberal education, extended scholarly knowledge of the subject to be taught, and professional prepara-

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tion that includes a period of teaching under competent supervision.

The teacher needs a liberal education that goes far beyond the subject he is to teach because he must see his subject clearly and in perspective and must understand the nature of the world and of mankind. He must be free of the limitations of ignorance, prejudice, and provincialism. At the very minimum, the teacher should be as well educated, in the liberal sense, as are other college graduates in his community.

Scholarly knowledge of a subject means different things in different fields, but in all it means much more than a collection of facts; it requires a grasp of an intellectual discipline. Understanding literature means more than knowledge of facts about literature; a scholar's understanding of history goes far beyond a knowledge of past events; an understanding of mathematics is much more than an ability to compute. The teacher of an academic discipline must be a scholar in the best sense of the word.

Although scholarship is essential to teaching, a scholar is not always a successful teacher even when dealing with mature college students, and when he teaches small children he is more likely to teach effectively if he understands the process of learning, the nature and extent of individual differences in learning capacity, and how a child perceives his world. Gaining this understanding is a part of the teacher's professional preparation.

A teacher will be a more effective member of a faculty—and better prepared to move into a position of educational leadership—if he knows something of the nature of the school as a social institution, seen in its historical perspective, and if he has thought deeply about the meaning and purpose of education. This knowledge, too, is a part of the content of professional courses for teachers. Ideally it might be included as a part of the liberal arts program, but professors of history and philosophy rarely are prepared to teach it; it has been delegated to the department of education.

It is frequently charged that courses in "education" are poorly planned and have proliferated excessively. In all too many institutions these charges have a basis in fact. In some of the larger universities the student is asked to select from a list of several hundred different courses in education with confusing titles and course descriptions, and 50 to 100 of these courses may be available to undergraduates. Inevitably there is much duplication of content unless each course is sliced so thin that there is little real meat in any of them.

The solution, however, is not to throw them all out, as is sometimes proposed, but to reorganize them into a few solid units in educational philosophy, history, and psychology, each taught by an able scholar who knows his discipline well and is familiar with the problems of teaching. There is a respectable body of knowledge in each of these fields that can be of substantial value to the teacher and that is not included in the present liberal arts courses.

Finally, the teacher will make fewer harmful blunders during his first few years of teaching if he is introduced into his profession through a supervised internship or as a junior member of a teaching team where he will learn while working closely with more experienced teachers.

The principles here outlined are not hypothetical. They provide the basis for the Master of Arts in Teaching program described in this issue by Dean Keppel of Harvard as well as for a growing number of similar programs now found in at least eighty colleges and universities. We believe that they provide a sound basis for teacher education, that they can be adapted for elementary as well as secondary teachers, and that they are no less appropriate for state colleges than for Ivy League Universities. If such programs can be extended to all the institutions that educate teachers it will become easier to attract able young people into the profession and the quality of education in all our schools can be substantially improved. —P.W.

Percent of Teachers Graduated from Different Types of Institutions in 1958

	Teachers Colleges	*Private General Colleges*	*Private Universities*	*Public Universities*	*Public General Colleges*
Elementary	23.7	21.4	10.4	22.6	21.9
High School	17.6	22.3	10.3	27.0	22.8
Percent of Total	20.0	22.0	10.3	25.3	22.4

Source: W. Earl Armstrong and T. M. Stinnett, "A Manual On Certification Requirements," National Education Association, 1959.

Letters to The Education Editor

THE UNDERSTOOD CHILD

HAROLD TAYLOR's article "The Understood Child" [*SR*, May 20] should be required reading for all high school teachers, guidance counselors and parents of teen-agers. This is one of the most thought-provoking and insightful analyses of a major problem confronting high school students in modern society that I have read. Congratulations to *SR* and Mr. Taylor for bringing these important issues to our attention.

STUART A. ANDERSON,
Assistant Superintendent
Niles Township Community
High Schools.
Skokie, Ill.

CONGRATULATIONS to *SR* and Harold Taylor for a courageous, perceptive article. Please allow me, an American youth, to support Mr. Taylor.

WALTER WANGER, JR.
New York, N.Y.

MY THANKS TO Harold Taylor for his excellent article on "The Understood Child." As a product of this present trend, I found the clarity of his analysis immediately and painfully recognizable. It was also an inspiration to move ahead, a little more sure of one's footing.

SUZANNE BROOKS MCMILLAN
Davis, Calif.

HAROLD TAYLOR's article "The Understood Child" was interesting reading. We have three understood daughters (four, nine, and twelve) to whom my husband and I are willingly "adult friends." To add to this, our cat loves the dog and the canary loves the cat. It is a beautiful thing to house these human, furry, and feathered creatures all in one ordinary family, all in one childhood as it were, all in peace, and all because of understanding!

MARY GILKEY GIUNTOLI.
Elmhurst, Ill.

HAROLD TAYLOR's article, "The Understood Child," was like a breath of fresh air to a progressive-minded college student struggling through the required (conformity-oriented) education courses and mass society values with a sense of increasing frustration and dis-spiritedness. That the tide is really turning for us I hardly dare to hope, but this major article is certainly a promising landmark. In the age of the "New Frontier" and the "Soaring Sixties," anything can happen, and the exhilirating emergence of an Explosive Generation may be a reality.

EVELYN HOUSTON,
University of California.
Santa Barbara, California

CLASSROOM TV

THE ARTICLE on classroom TV was excellent. I was delighted also with the article

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about Dr. Stoddard. You did a wonderful job on that. All of us in Philadelphia read it with great pride and affection.

MARTHA A. GABLE, Director,
Radio and Television Education,
School District of Philadelphia.
Philadelphia, Pa.

I WAS PRIVILEGED to call the attention of my colleagues in the Senate to your interesting editorial entitled "The Television Teacher." I entered it in the *Congressional Record*.

ALEXANDER WILEY,
United States Senator
from Wisconsin.
Washington, D.C.

THIS TEACHER sees some values in ETV but wonders about certain aspects of ETV. For example:

To what extent will ETV lock-step curriculum programming in schools whose different character requires individual considerations?

Why doesn't *SR* devote a particularized article to bare the bugs of ETV? Or is there not a one that deserves full description in the considered judgment of what seems to be a totally biased group of *SR* Educational Editors?

JOE M. TOCKMAN.
Colorado Springs, Colo.

"CLASSROOM TV ENTERS A NEW ERA" is excellent! Your documentation of the growth and effectiveness of ETV is truly impressive. My associates and I are particularly happy with the emphasis you have placed on "the never-ending problem of quality" and the challenge to "start getting ready" for world-wide television.

BORDEN MACE,
Heath deRochement Corporation.
New York, N.Y.

I'VE SEEN JUST about all the articles written regarding MPATI. Yours certainly heads the list for accuracy, clarity, and readability, and has the added virtue of placing the airborne experiment in context —the development of the use of television for instructional purposes. The description of our teachers was a fine touch.

JOHN H. WORTHINGTON,
Director of Public Information,
Midwest Program on
Airborne Television Instruction.
Chicago, Ill.

AS AN ATTENTION-GETTING device, the airplane flying at 23,000 feet above Montpelier, Indiana, is probably a worthwhile gimmick. But, I wonder, what is the matter with tape? Why the evanescent airplane and the evanescent voice for a one-shot program? If the lesson is so good, why not save it to use again at other times and places?

MARION R. HART.
New York, N. Y.

EDITOR'S NOTE: *The lessons are being put on tape for possible future use.*

THE ARTICLE entitled "Classroom TV Enters a New Era" should not deceive your readers with its slick promises. It is a cruel hoax to play on parents and children to claim or imply that the "superior" teacher on TV can substitute for the hundreds of thousands of instructors needed in the nation's schools today. No teacher who is proud of his profession should calmly inform his listeners that the shortage of teachers can be met, even partially, by the use of some audio-visual device; that is all a TV teacher is, no matter how pious the hopes of those who are willing to abandon the campaign to enlist new teachers for the first makeshift that comes along.

ISIDORE LEVINE.
Long Island City, N.Y.

SUMMERHILL, U.S.A.

"SUMMERHILL, U.S.A." [*SR*, Apr. 15] may prove to be just another experiment in American education unless, of course, the "ends and means" committee of its founding fathers are foresighted enough to seek the services of "gadflies" Larsen, Rickover, and Lieberman as school administrators! No rubber-stamp politicians, these three! Imagine the "lowly" teacher—"with a full set of prejudices" being able to teach under these three—and with the freedom of speech, no less!

FRANCES FROST LUSTIG.
Charleston, S.C.

CREATIVE UNIVERSITIES

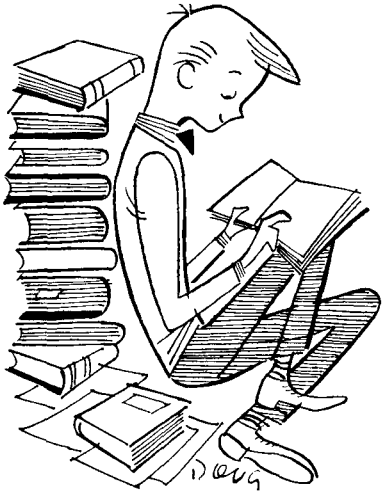
I RESPECT Dr. Ulich but I want to correct certain misconceptions which may be connected with the review of my "Creative Universities" [*SR*, May 20].

1) I certainly do not feel that logical empiricism is solely responsible for the present anemia in philosophy. I object to any type of orthodoxy—scientific, religious, economic. I feel that traditional approaches to philosophy are just as inadequate as logical empiricism.

2) Dr. Ulich expressed surprise that I would emphasize twentieth-century education so much in view of the elaborate historical discussions in my work. The main point of the book is that twentieth-century education must be paramount.

3) I plead joyfully guilty to the charge that I have special causes to defend. One of the most important of them is the need for imaginative expansion on the part of private colleges. Because of their conservatism thousands of students will be deprived of the education they deserve. I feel more strongly than Dr. Ulich the urgency for a fundamental change in the patterns of higher education.

FREDERICK MAYER.
Los Angeles, Calif.



KUDOS

FOR SOME TIME I have intended to extend my congratulations to *SR* for the Education Supplement. This is a distinctive contribution to professional education. It has caused *SR* to become the most significant professional journal for educational readers at all levels available to us. It is also excellent for the layman. It is a "must" for every professional library.

VIRGIL M. ROGERS,
Dean, School of Education,
Syracuse University.
Syracuse, N.Y.

ADMIRAL RICKOVER

REGARDING the following quote from the prose in praise of Admiral Rickover [*SR*, April 15]:

"He would permit nothing to stand in the way of this kind of education for everybody, except the mentally deficient. . . ."

Fie on Koerner and fie on the editor of the Education Supplement (who should know better). I'll buy that one when every sailor in the Navy is an admiral!

MARY W. WATROUS,
Associate Professor of Education,
Western Washington
College of Education.
Bellingham, Wash.

EDITOR'S NOTE: *Surely Professor Watrous cannot possibly believe that the editor of a journal of opinion should censor everything with which he personally disagrees.*

TEAM TEACHING

CARRIED AWAY by Mr. Shaplin's grandiose vision of untold educational progress [*SR*, May 20], I found myself deploring the timidity of his conclusions. Only Parkinson's law can do full justice to the vast promises of those new provinces in the Kingdom of Education.

Think of specialization! How medieval indeed that one and the same teacher should handle both literature and grammar in a high school English class. Let us earnestly hope that different specialists will be provided, not just for these, but for verbs, nouns, and spelling, and for the lyrical, the historical, the sociological aspect of literature. How lucky the children who, studying a page of "Alice in Wonderland," will find themselves confronted by a whole operating team of specialists!

ALEXANDER WITTENBERG,
Associate Professor,
Université Laval.
Quebec, Canada

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"All education proceeds by the participation of the individual in the social consciousness of the race." —*Desraeli.*

AFTER JOHN DEWEY, WHAT?

John Dewey's death in 1952 left a vacuum in educational leadership. Dewey never intended that his views should harden into an orthodoxy, and he would be the first to insist that the education of the second half of the twentieth century should differ from that of the first. Yet an orthodoxy was established—one that has made it difficult for new ideas to take root. Jerome S. Bruner, who here inquires into the next essential steps, is a Professor of Psychology at Harvard and co-director of its Center for Cognitive Studies. He is the author of "A Study of Thinking" and "The Process of Education." This article was adapted from a lecture delivered at Bank Street College in March, 1961.

By JEROME S. BRUNER

IN 1897, at the age of thirty-eight, John Dewey published a stirring and prophetic work entitled "My Pedagogic Creed." Much of his later writing on education is foreshadowed in this document.

Five articles of faith are set forth. The first defines the educational process: "All education proceeds by the participation of the individual in the social consciousness of the race. This process begins unconsciously almost at birth, and is continually shaping the individual's powers, saturating his consciousness, forming his habits, training his ideas, and arousing his feelings and emotions." A second article of faith embodies Dewey's concept of the school: "Education being a social process, the school is simply that form of community life in which all those agencies are concentrated that will be most effective in bringing the child to share in the inherited resources of the race, and to use his own powers for social ends. Education, therefore, is a process of living and not a preparation for future living." In a third credo Dewey speaks of the subject matter of education: "The social life of the child is the basis of concentration or correlation in all his training or growth. The social life gives the unconscious unity and the background of all his efforts and all his attainments. . . . The true center . . . is not science, nor literature, nor history, nor geography, but the child's own social activities." A view of educational method gives form to Dewey's fourth faith: "The law for presenting and treating material is the law implicit in the child's own nature." For Dewey, the law was that of action: "The active side precedes the passive in the development of the child-nature. I believe that conscious-

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ness is essentially motor or impulsive; that conscious states tend to project themselves in action." And finally, Dewey's fifth thesis: "Education is the fundamental method of social progress and reform."

One reads the document today with mixed feelings. Its optimism is classically American in its rejection of the tragic view of life. It defines truth in the pragmatic spirit: truth as the fruit of inquiry into the consequences of action. It expresses a firm faith not only in the individual's capacity to grow but in society's capacity to shape man in its own best image. The final lines of the creed are these: "Every teacher should realize the dignity of his calling; that he is a social servant set apart for the maintenance of proper social order and the securing of the right social growth. In this way the teacher always is the prophet of the true God and the usherer in of the true kingdom of heaven."

Yet, the very wholesomeness—the optimism, the pragmatism, the acceptance of man's harmonious continuity with society—leaves one uneasy. For in the two-thirds of a century between 1897 and today, there has been not only a profound change in our conception of nature, but also of society and the world of social institutions. Perhaps more important, we have lived through a revolution in our understanding of the nature of man, his intelligence, his capabilities, his passions, and the forms of his growth.

Dewey's thinking reflected the changes, though he was limited by the premises of his philosophical position. But between Dewey's first premises and our day, there bristles a series of revolutionary doctrines and cataclysmic events that change the very character of the inquiry. Two world wars, the dark episode of Hitler and genocide, the Russian Revolution, the relativistic revolution in physics and psychology, the Age of Energy with its new technology, the sardonic reign of skeptical philosophy—all of these have forced a reappraisal of the underlying premises in terms of which we construct a philosophy of education.

Let us then, re-examine the premises, being guided by what we know today of the world and of the nature of human nature. But there is matter that is liable to some misinterpretation in an enterprise such as this, and we do well to clear it up at the outset. One writes against the background of one's day. Dewey was writing with an eye to the sterility and rigidity of school instruction in the 1890s—its failure to appreciate particularly the nature of the child. His emphasis upon the importance of direct exerience and social action was an implied critique of the empty formalism of education that did little to relate learning to the child's world of experience. Dewey did mighty service in inspiring a correction. But an excess of virtue is vice. We, in our day, are reconsidering education against the background of such an excess. Misunderstanding often converted Dewey's ideas into sentimental practice that he deplored: "Next to deadness and dullness, formalism and routine," he wrote in his Creed, "our education is threatened by no greater evil than sentimentalism." The sentimental cult of "the class project," of "life adjustment" courses, of fearfulness in exposing the child to the startling sweep of man and nature lest it violate the comfortable domain of his direct experience, the cloying concept of "readiness"—these are conceptions about children often divorced from experiment on the educational process, justified in the name of Dewey. His was a noble yet tender view in his time. But what of our times? In what form shall we speak our beliefs?

Education seeks to develop the power and sensibility of mind. The task of education is twofold. On the one hand, the educational process transmits to the individual some part of the accumulation of knowledge, style, and values that constitute the culture of a people. In doing so, it shapes the impulses, the consciousness, and the way of life of the individual. But education must also seek to develop the processes of intelligence so that the individual is capable of going beyond the cultural ways of his social world, able to innovate, in however modest a way, so that he can create an interior culture of his own. For whatever the art, the science, the literature, the history, and the geography of a culture, each man must be his own artist, his own scientist, his own historian, his own navigator. No person is master of the whole culture; indeed, this is almost a defining characteristic of that form of social memory that we speak of as culture. Each man lives a fragment of it. To be whole, he must create his own version of the world, using that part of his cultural heritage that he has made his own through education.

IN OUR TIME, the requirements of technology press heavily upon the freedom of the individual to create images of the world that are satisfying in the deepest sense. Our era has also witnessed the rise of ideologies that subordinate the individual to the defined aims of a society, a form of subordination that is without compassion for idiosyncrasy and that respects only the instrumental contribution of the individual to the progress of the society. At the same time, and in spite of ideologies, man's understanding of himself and of his world—both the natural and social world—has deepened to a degree that warrants calling our age an intellectually golden one. The challenge of the times ahead is to employ our deeper understanding not only to the enrichment of society but to the enrichment of the individual.

It is true, as Dewey said many years ago, that all education proceeds by the participation of the individual in the social consciousness of the race, but it is a truth with a double edge. For all education, good and bad alike, is of that order. We know now to what degree, to take but one example, the very language one speaks conditions and shapes the style and structure of thought and experience. Indeed, there is reason to believe that thought processes themselves are internalizations of social intercourse, an inner colloquy patterned by early external dialogues. It is this that makes education possible. But education, by giving shape and expression to our experience can also be the principal instrument for setting limits on the enterprise of mind. The guarantee against limits is the sense of alternatives. Education must, then, be not only a transmission of culture but also a provider of alternative views of the world and a strengthener of the will to explore them.

AFTER a half-century of startling progress in the psychological sciences, we know that mental health is only a minimum condition for the growth of mind. The tragedy of mental illness is that it so preoccupies the person with the need to fend off realities with which he cannot cope that it leaves him without either the nerve or the zest to learn. But mental health is a minimum condition. The powers of mind grow with their exercise. Adjustment is too modest an ideal, if it is an ideal at all. Competence in the use of one's powers for the development of individually defined and socially relevant excellence is much more to the point. After a half-century of Freud, we know that the freeing of instinct and inclination is not an end in itself but a way station along the road to competence. What is most prophetic for us about Freud in this second half of the century is not his battle against the fetters of rigid moralism, but his formula: "Where there was id, let there be ego."

Education must begin, as Dewey concluded his first article of belief, "with a psychological insight into the child's capacities, interests, and habits," but a point of departure is not an

(*Continued on page* 76)

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The Short, Happy Life of the Teachers College

Within the past thirty years the colleges that once were normal schools have changed more dramatically than any other kind of higher institution in America. Those located in Bowling Green, Kalamazoo, Greeley, San Diego, Bellingham, and a hundred other cities and towns across the land have quadrupled their enrollments, built magnificent new plants, recruited able faculties, raised standards, and added new courses leading to liberal arts and graduate degrees. In the process they have lost their identity as single-purpose institutions, with the result that the "teachers college" is fast fading into history. In this article SR's Education Editor takes a backward look at a misunderstood and much maligned institution that is now being replaced by a different kind of college.

By PAUL WOODRING

THE STATE teachers colleges had a short life. Most of them evolved out of the normal schools in the 1920s and 1930s and within twenty years they were dropping "Teachers" from their names and becoming general state colleges or universities. Today only about a third of the fifty states maintain separate institutions called "Teachers Colleges" or "Colleges of Education" and in many of these the name is misleading, since they provide general education and liberal arts degrees for many students who do not plan to teach. It seems highly probable that by 1970 the single-purpose, undergraduate teachers college will have gone the way of the horse and buggy.

This does not mean that teacher education is being neglected; indeed, it is getting more attention than ever before. What it means is that more teachers each year are getting a liberal education and a firm grounding in the subjects they are to teach before they go into the professional aspects of teaching. It means, too, that future teachers are spending their undergraduate years in the company, not of teachers exclusively, but of students with a wide variety of vocational plans.

Professional educators are still debating the wisdom of these changes. Those who are convinced that an extended period of liberal education should be a basic requirement for all teachers, and those who wish to raise the standards of professional work in education by moving it up to the graduate level, applaud them. Others still believe that teachers can best be educated in a single-purpose institution where they can take professional courses and work closely with children throughout their undergraduate years, and where the academic courses can be tailored to the particular needs of teachers. But the forces behind the revolution are inexorable and the direction of change appears to be irreversible. Teacher education is fast coming into the main stream of higher education.

Teachers colleges found it difficult to gain acceptance in the academic world because both university professors and the public at large identified them with the normal schools out of which they had grown, and normal schools were not a part of higher education. The normal school movement was sponsored by men and women whose devotion was not to advanced scholarship but to the improvement of elementary education for all children. The pedagogy taught was influenced by the writings of Rousseau, Herbart, Pestalozzi, and Froebel and, much later, by those of James and Dewey.

Normal schools originated in Europe, first appeared in New England in the 1830s, and by 1900 had spread across the nation. There is no question that they contributed greatly to the improvement of elementary education by providing teachers with a firmer grounding in the elementary school subjects and a more humane approach to working with children. The instruction they provided was a great advance over anything that elementary teachers had

Some Definitions

Our dictionary fails to define "college of education" but it says that both "teachers colleges" and "normal schools" are "institutions offering professional courses for the training of teachers." If this definition is accepted it appears that Harvard, Chicago, Stanford, and some 1,200 other American colleges and universities may properly be called "normal schools."

We doubt that they would like this designation, and for the benefit of future lexicographers we suggest the following definitions as being closer to the way these words are most often used by informed people.

A NORMAL SCHOOL is an institution that prepares elementary school teachers in a course of study that may range in length from a few weeks to two or three years. The program combines some general academic studies with a considerable amount of professional teacher training. When the program is extended to four years, and terminates in a college degree, the normal school has become a "teachers college," whether or not the name is officially changed. Normal schools are now obsolete.

A TEACHERS COLLEGE is a four-year, degree-granting institution that gives its major or exclusive attention to the education of teachers. The academic emphasis is much stronger than in the normal school and the program is closer to that found in liberal arts colleges, but the program of professional teacher education usually begins in the freshman year and continues throughout the four years.

A GRADUATE SCHOOL OF EDUCATION is a part of a university. Unlike the teachers college, which accepts students fresh from high school, it is open only to those who already hold baccalaureate degrees. (Confusion is caused by the fact that the school of education at Columbia University is still called "Teachers College" although it is now almost exclusively a graduate school. The name is no longer appropriate.)

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received previously but it was at best at a secondary rather than a higher level throughout most of the nineteenth century. Students were admitted directly from the elementary school and were offered courses ranging in length from a few weeks to one or two years. There was little communication between the normal schools and the colleges of the day. The faculty typically consisted of experienced teachers who had been trained in other normal schools rather than in universities.

By 1900 the number of available high school graduates had risen to a point that made it possible for normal schools to require a high school diploma for admission. Now, for the first time, they began to offer instruction at the college level and to attract to their faculties a few instructors whose academic qualifications were similar to those of college professors. Standards began to rise, and the normal schools prepared to become colleges.

Early in the twentieth century a few normal schools increased the length of their courses to four years and began granting degrees (usually the B.S. in Ed.) but most of them did not change their names until the 1920s, when within a decade, sixty-nine state normal school became teachers colleges. Many more made the change between 1930 and 1950, by which time the normal school had become almost obsolete.

The teachers college proved, however, to be but a way station between the normal school and the next stage in the development of these institutions, because the seeds of its own destruction were inherent within it. When a normal school became a degree-granting college, offering standard courses in the academic subjects, it found it necessary to bring into its faculty many new professors whose Ph.D.s were not in education but in English, science, mathematics, or one of the social sciences, and whose commitment was not to teaching but to their own academic disciplines. These academic professors brought with them the biases of their university professors against "education" and "educators"; they found themselves uncomfortable in a institution dominated largely by professors and deans of education, and were eager to see their institutions become general or liberal arts colleges with higher standards and a greater academic emphasis.

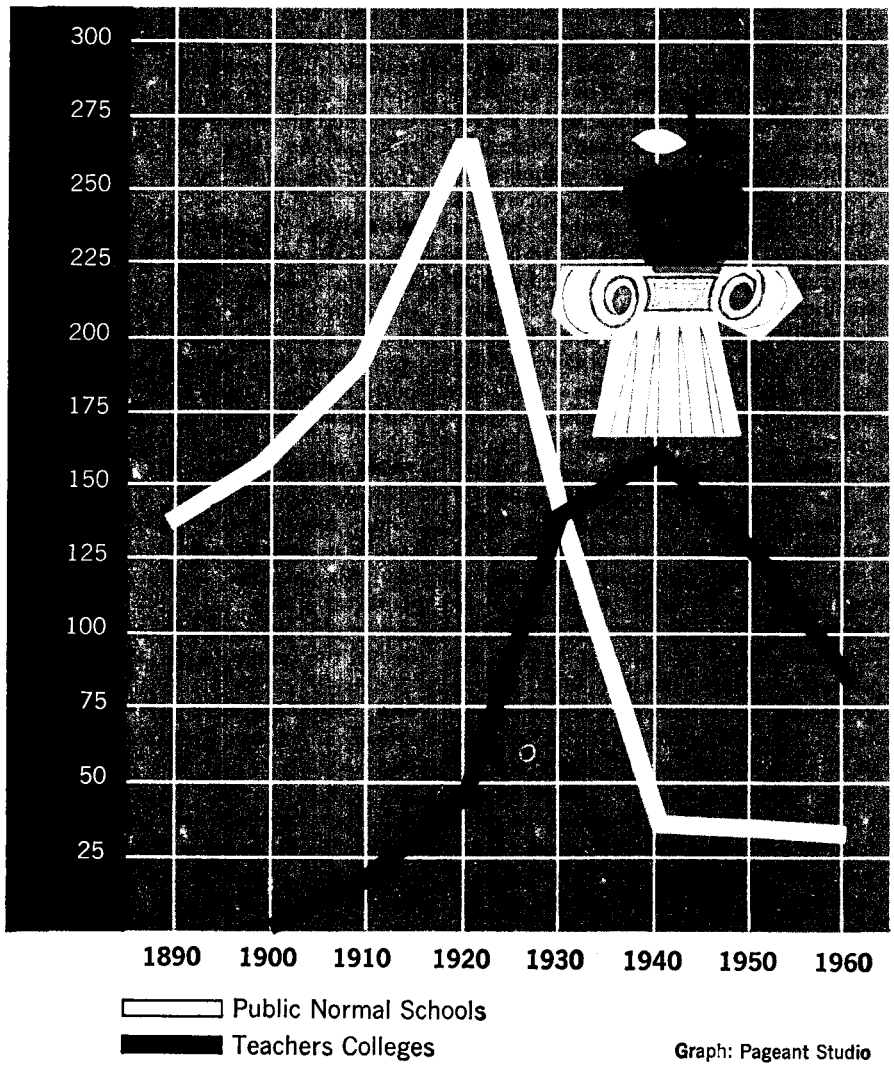
Students, too, played a part in the revolution. Teachers colleges, unlike normal schools, attracted many students who did not wish to teach but who wanted college work at minimal cost at institutions not too far from their homes. These new students, who came in large numbers during the depression years, changed the complexion of the colleges. They and their parents exerted pressure on state legislatures to change the single-purpose teachers colleges into general state colleges or universities. It was argued that the student living in or near Bowling Green, Kalamazoo, San Jose, or Bellingham had the same right to a liberal education at state expense as the student who happened to live in Columbus, Ann Arbor, Berkeley, Seattle, or wherever the state university happened to be.

Different states responded to these pressures in different ways, but nearly all have made some kind of response in the years since 1930. One teachers college in California, one in Wisconsin, and one in Minnesota became branches of the state universities in their respective states while the others in the same states became general state colleges. The three colleges of education in Oregon were incorporated into the Oregon State System of Higher Education in 1932 and two of them became general state colleges in 1957.

In Washington, where the normal schools did not become "colleges of education" until 1937, they began granting liberal arts degrees only a decade later but they delayed changing their names to "state colleges" until 1961. In New York, the normal schools did not become teachers colleges until 1942 and have not yet taken the next step, although the Heald Committee in 1960 recommended that they become liberal arts colleges and action is now being to accomplish this.

Ohio by-passed the teachers college stage altogether so far as titles were concerned but the "normal schools" at Bowling Green and Kent actually were strong, degree-granting institutions throughout the 1920s. They became

The Rise and Fall of the Teachers College



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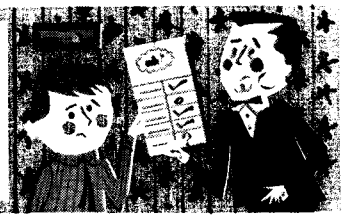
"state colleges" in 1930 and "state universities" only a few years later. But, in the neighboring state of Michigan, the normal school at Kalamazoo became "Western Michigan State Teachers College" in 1927, "Western Michigan College of Education" in 1941, "Western Michigan College" in 1955, and "Western Michigan University" in 1957.

The changes have not been in name only; a new kind of college has emerged, one which prepares many men and women for the teaching profession but which, at the same time, provides a general and liberal education for many who do not intend to teach. Anyone who observes these colleges closely will see little resemblance to the normal schools of forty years ago. The transformation has taken place most rapidly in the Middle and Far West and most slowly along the East Coast, where private colleges were well established before state institutions came into being.

Will any of the state teachers colleges survive as single-purpose institutions? A few are determined to do so: Kansas State Teachers at Emporia, Sam Houston State Teachers at Huntsville, Texas, and Iowa State Teachers at Cedar Falls are among the few that have announced their intention to remain teachers colleges. These are relatively large institutions, with enrollments of over 3,000 students each, and with strong programs; nevertheless, it seems probable that if they survive as teachers colleges for more than a decade or two they will be forced to increase their liberal arts offerings still further and to move more of the professional courses up into the graduate years. As they do this, their identity as *undergraduate* teachers colleges will be lost—they will have become general colleges with attached graduate schools of education.

The three stages in the history of teacher education now seem clear. The normal school of the nineteenth century provided professional teacher training for students with only an elementary school background. The teachers college of the first half of the present century offered high school graduates a program of teacher education combined with a modest amount of liberal education and some subject matter specialization. Teachers of the future will not be admitted to professional training until they have completed a considerable amount of liberal education at the college level and for many this will mean a liberal arts degree before the first professional degree. Teacher education will no longer be a thing apart but will be an integral part of higher education.

Report Card



S.O.S. TO THE *HONEY FITZ*. A seafaring sophomore from Riverside, Connecticut, was recently elected commodore of the Harvard Yacht Club. He was understandably proud of the honor, but realistic enough to recognize that he's going to have problems, because the Harvard Yacht Club doesn't own a yacht. In fact, it doesn't own any boats at all. And, as *Greenwich Time* observed in reporting the young sailor's election: "This situation becomes particularly complicated when the club must borrow from the team with which it is competing."

FIRST THINGS FIRST. When the nine students majoring in physics at the high school in Penacook, New Hampshire, were scheduled to make their regular monthly trip to Dartmouth College for advanced instruction last month, their teacher discovered that the five boys in the class couldn't make it. They were tied up with sports practice. (*Contributed by Mrs. Theodore Postma, Hopkinton, N.H.*)

WARNING TO LEFT-HANDED EATERS. The Educational Supplement of the London *Times* recently quoted without comment this extract from a circular to teachers in Surrey: "The annual spray treatment for the destruction of pests in school canteens will be carried out during the first part of next month."

FARM WIVES NEVER QUIT. A thirty-two-year-old woman from Silverhill, Alabama, recently enrolled in a summer course in agriculture at Auburn University. She explained that her husband works at a shipyard in Mobile, she has eleven children, and wants to learn how to run the family farm.

BAR SINISTER. Girls at the Icknield school in Luton, England were horrified recently when they learned that the badges on their uniforms signified that their mothers and fathers weren't married. The badge consists of a blue shield with a golden bar running from the lower left to the upper right corner. A heraldry expert said a bar going in that direction signified illegitimacy. The headmistress assured anxious parents that the badges would be replaced with a more suitable design.

SEMANTICS. In its April issue, *Southern School News* announced that it was making a distinction between the terms "integration" and "desegregation" in reporting what is happening to Southern schools as a result of the Supreme Court decision of 1954 (*SR*, Apr. 15). Shortly after the announcement appeared in print, Reed Sarratt, the editor, received the following note from Bill Workman, his South Carolina correspondent: "I note in your March 26 report to the Board that 'the carpet in the reception room disintegrated.' Does that mean you now have a segregated rug?"

ACHOO! The first girl to major in agricultural journalism at Southern Illinois University has never lived on a farm and is allergic to hay.

'A MOTHER'S PRIDE, A FATHER'S JOY.' The Jefferson Union school district in Santa Clara, California, recently announced a new policy of paternity leaves for expectant fathers.

NO MORE FISHING. The name of the new school attendance (truant) officer in Jennings County, Indiana, is Mary Will Ketcham.

LATINA NON MORTUA EST. Although Latin seems to be on the decline at Harvard (*SR*, May 20) it appears to be gaining a new lease on life at Columbia. John Vaio of Oakland, California, this year's valedictorian, shocked his classmates by announcing recently that he planned to deliver his address in Latin. Columbia historians said this hasn't been done for half a century. When one of Vaio's classmates protested bitterly that parents and friends —not to mention graduates—wouldn't be able to understand the valedictory, the Senior Week Committee resolved the issue by deciding to distribute, with the Class Day program, an English version of Mr. Vaio's address.

NO COMMENT. In North Vernon, Indiana, more than fifty people applied for the job of basketball coach at the local high school, but there were no applications for two vacancies in the teaching of academic subjects.

—JOHN SCANLON.

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MASTER OF ARTS IN TEACHING

The two extreme views of teacher education are represented on the one hand by those who believe that a scholarly knowledge of his subject is the only essential for the teacher, and on the other by those who would place the major emphasis on professional training, including a knowledge of the teaching process, child and adolescent psychology, the methods and materials of instruction, and professionalized subject matter. Few educators today accept either extreme view, yet the proper balance among the various elements in teacher education has been difficult to achieve. The Master of Arts in Teaching Program (leading to the degree AMT or MAT) was initiated in 1936 by James B. Conant, then president of Harvard, in an effort to solve this problem. Francis Keppel, who describes this program and discusses its future, has been dean of the Harvard Graduate School of Education since 1947. Dean Keppel was the subject of SR's "Movers and Shapers" column November 19, 1960.

By FRANCIS KEPPEL

WHEN IT COMES to strategy in education, Americans seem to be slow learners. We often act as if we thought the schools could be reformed by sweeping generalizations or moral exhortations alone, by changing the curriculum or the ways of teaching, by imposing standards through tests, or by raising standards through getting rid of tests. Yet even a quick study of the past, and a look at any other part of national life, should be enough to teach us that all these efforts, however worthy and needed, are not enough by themselves. Preceding all is the question of qualified staff, of the people who must carry out the improvements; for to undertake a major reform of any sort without planning in advance for both the recruitment and the training of personnel is probably a waste of time and perhaps even dangerous. We must learn and learn well that excellent teachers and administrators are the *sine qua non* of excellent schools.

Ability, alas, is always in short supply. The sensible aspects of the progressive education movement, for example (and there were many of them), were never given a real trial because of a lack of first-rate, career staff. This is not to say that there have not been, or that there are not now, able men and women in the schools. Of course there are, but not enough of them and those not well enough prepared to take on the new responsibilities being thrust upon them.

Recruitment and training are dull topics compared with television or teaching machines. Success can only come slowly, and it requires a lot of hard and unexciting work that is not likely to attract public attention. This article, written to report on efforts to deal with these matters in recent years, will try to document a cautious optimism that we seem at long last to be learning the first lesson of educational strategy.

We need first to have a measure of the problem. I shall limit myself to the staff of the high schools, but it should be made clear that this is only one-third of the school problem, to say nothing of the staff needed by colleges and universities. There are now more than 550,000 high school teachers, and in September, 1960, more than 67,000 new teachers were hired. To recruit these new teachers, the school authorities had to have in mind the attractions of other professions and what education had to offer in comparison. What are the chances of recruiting an able staff under present arrangements?

Consider the lot of the high school teacher today. In many cases, his salary and social status are still only slightly above those of an office worker. The public tends to consider him neither a scholar nor a man of affairs, but a compromise between the two who could probably succeed at neither. His working day, while theoretically short, is packed with teaching assignments, corridor patrol, or lunchroom supervision. His chances for advancement, either in rank or salary, are limited and usually require him to leave the classroom, where he is badly needed, to enter administration, which also has a shortage of qualified men.

He has little academic stature compared even to the lowliest college instructor. His contacts with the main stream of American intellectual life are limited, if not nonexistent. If he is conscientious, he may spend many after-hours correcting papers or preparing for future classes. More often, he will find that he has to pump gasoline at a filling station. During the summer, he frequently has to work at a nonteaching job rather than take additional studies that he can afford only by starving his family. The university courses he does take are likely to be chosen for their accessibility and economy (or for their effect on the salary schedule) rather than for their contribution to his knowledge in his teaching field. When he looks at the years ahead, he often sees a future of mediocrity and stagnation rather than one of achievement and challenge. The contrast to many other walks of life is all too evident.

IS THIS too pessimistic a picture? Perhaps. But many believe it to be true, and what is believed is what affects young men and women choosing a career. The fact is that there are exciting, well-paid, and responsible positions in education, in teaching as well as in administration. But the younger generation knows little about them and has no notion of the path that must be followed to reach them. Under these circumstances it is little wonder that the high schools have not attracted their proper share of able young men and women with a commitment to teaching. It is not surprising, either, that many new teachers come to their jobs with inadequate preparation either in academic knowledge or professional skill. Nor should we marvel that a discouragingly large proportion of the 67,000 who begin high school teaching each year soon leave it for greener fields.

One possible attack on this vicious circle is based on a disarmingly simple premise: that an ever larger number of high-quality teachers will force the public and the school systems to make ever better arrangements for them in salary and working conditions. The exciting careers that now exist in the schools can be still further developed by first-rate people. Once this becomes generally understood, able young men can be recruited in greater numbers, and more such posts may be formed as the public comes to appreciate the

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quality of its personnel. The higher the ultimate rewards, the better will be the chances of recruiting still stronger candidates, until a career in teaching will be a fully competitive position with other professions. Obviously this premise requires that a start be made by persuading a substantial number of the most promising young men and women in our colleges to start the process. This means special efforts at recruitment and the design of a program of preparation that makes sense to the candidates and that is appropriate to their abilities. This cluster of convictions led to the establishment and expansion, during the last decade, of Master of Arts in Teaching (AMT) programs.

The very name is significant. The first program was started in 1936 by James B. Conant, when he was president of Harvard University, to show that the high school teacher should be both a master of his subject and of its teaching, not merely a master in one or the other. He sought to bring a truce to the academic warfare between the arts and the sciences on the one side and the "educators" on the other by establishing a graduate program in which a sensible balance of academic and professional interests would be achieved. He was well aware that able candidates were not entering teaching as a career in part because the reputation of courses in education was far from high in the academic world. He sought to provide through the Master of Arts in Teaching degree a way to improve the situation by arranging that the candidate continue his studies in his academic specialty while at the same time engaging in preparing himself to teach in the high schools. But the war intervened, and it was only in the late 1940s that a large-scale effort could be undertaken.

Today, at least thirty AMT programs are known to be in existence, plus fifty other programs that award different degrees but try to solve the same problems in the same way. These programs are based on the conviction that good teaching requires four basic elements: a sound liberal education in some depth and considerable breadth; a thorough mastery of the academic field in which the candidate expects to teach, including graduate study; an understanding of the role of the schools in society; and a mastery of the teaching process. If these requirements are to be met, the entire resources of school, college, and university must be brought to bear on the task; this is no job for faculties of education alone.

An obvious source of supply for such programs is the student body in the strong undergraduate colleges of arts and sciences. Able and energetic graduates of the high schools flock to their doors. It is a fact of American higher education, though there may be many who regret it, that these colleges are selective at the time of admission. The academic quality of their programs is high, and one can have confidence in the student who achieves honor standing in his senior year. It is also a fact that these colleges have not, until recently, provided their fair share of potential teachers. If a hard job of recruiting has to be done, it only makes sense to concentrate effort where large numbers of the desired kind of personnel are already congregated.

The story of the growth of the AMT program at Harvard in the last decade will illustrate what has recently happened. In 1951 there were only fifty students. This year there are 230, almost all of them graduates of liberal arts colleges. Their academic records in college are comparable to those of young men and women entering other graduate and professional schools. What caused the change in these few years? Public concern with educational matters, of course, was a major factor. So was the effect of the Cold War on our national estimate of the importance of the schools. But there was also a plan and a program for taking advantage of these factors.

—*Bill Ward (Harvard Univ.)*

A seminar of interns at the Harvard Graduate School of Education, discussing science instruction.

In 1952, with assistance from the Fund for the Advancement of Education, Harvard joined with twenty-nine northeastern liberal arts colleges to establish the Twenty-Nine College Cooperative Plan.* Faculty representatives at each of the cooperating colleges distribute information about the Harvard AMT program and recruit and screen candidates for it. Students submit their applications directly to these representatives, who evaluate them on the basis of academic records, personal characteristics, and commitment to teaching. The best of these candidates are recommended to Harvard for further consideration, along with those candidates from other sources who still apply directly. The number of candidates has tripled (from 113 to 330 a year) from the Twenty-Nine College group alone and increased still more from other colleges. More than 1,000 men and women have registered in the program since 1952.

Comparable developments, though on a smaller scale, have taken place in AMT programs at Yale, Wesleyan, and Vanderbilt, to mention only a few of the universities that took an early part in what soon became a national movement. The numbers and quality of those applying showed that a career in education was of interest to able young men and women if a program could be developed that seemed sensible to them, and if there was a way of bringing it to their attention. To do the latter meant far closer understanding between faculty members in the colleges, personnel in the schools, and faculties of education in the universities. All three groups had to be forced to think more critically about the kind of person needed for teaching, and the kind of preparation such a person should have. The relationships that have been established have begun to break down the barriers between "scholars" and "educators," have helped them to realize that they have common interests and responsibilities, and thereby have improved the chances of recruiting able candidates.

As any academic man will testify, one of the stumbling blocks to recruitment has been the reputation of any

**Those included: Amherst, Barnard, Bates, Bennington, Bowdoin, Brown, Brandeis, Bryn Mawr, Colby, Colgate, Connecticut, Dartmouth, Hamilton, Haverford, Holy Cross, Lafayette, Massachusetts Institute of Technology, Middlebury, Mount Holyoke, Pembroke, Radcliffe, Sarah Lawrence, Simmons, Smith, Swarthmore, Vassar, Wellesley, Wheaton, and Williams.*

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and all courses that carry the label "education." They are assumed by many to be uninteresting if not ridiculous, and offered only because of some regrettable state requirements for certification. The AMT programs are faced with the hard task of trying to change this reputation for that part of the program which requires study in history or philosophy, psychology, or sociology, as these fields relate to an understanding of education .There is, of course, no reason why the study of educational policy must be dull or routine. Any modern newspaper reader is aware of the complexity and interest of the problems faced by the United States today in the area. Since Plato's time, philosophers have dealt with education, and social science is deeply concerned with how man learns. Courses in these matters, in fact, can be offered as an appropriate part of a liberal education for anyone, though they are, of course, especially appropriate for the future teacher. AMT programs seem to be helping to improve the quality of study in these areas, though far more remains to be done. Reputation in the academic world does not change easily or rapidly. It will probably be years before the average AMT candidate looks forward as eagerly to study in these areas as he does to further study in his academic specialty, or to his practice teaching, which seems to him so obviously desirable and interesting.

Master of Arts in Teaching programs face still another problem: the financing of graduate study. Other careers open to the kind of students being sought also require graduate study, but financial aid is often available in large amounts. The Ford Foundation helped greatly at the start of the AMT movement by providing fellowships at many universities, but such aid could only be temporary. A more permanent system of support was needed, and from this need grew a plan of building a paid internship into graduate study—an arrangement that would surely be applauded by young medical personnel.

The plan was first established in 1955 at Harvard. Candidates begin their work in early July with six weeks at the Harvard-Newton Summer School, where they are introduced to classroom teaching under the close supervision of experienced master teachers. (The summer school enrolls more than a thousand pupils in grades 2 through 12 from the ten communities involved in the internship plan.) During the following academic year, the interns alternate a semester of full-time course work at Harvard with a semester of teaching in one of the cooperating school systems, while continuing a small amount of university work. Pairs of interns are hired to fill the job of one beginning teacher, with one intern teaching the first semester and the other replacing him during the second semester. Each is paid $1,900 for the half-year of teaching by the school system, which must agree to hire him as an intern before he can be admitted to the plan.

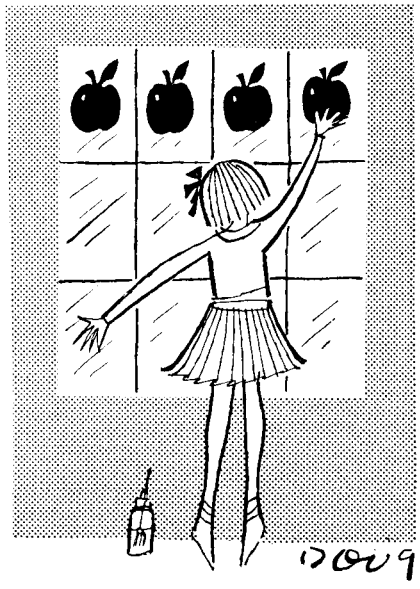
The internship plan therefore requires a summer session and a full academic year to complete. It clearly offers certain advantages, the most obvious of these being the opportunity to earn part of the cost of the graduate program. The proportion of Harvard AMT students enrolled in the internship plan has steadily increased, from 22 per cent in the first year of the plan to 36 per cent this year. The majority of students take a program that demands less actual teaching experience and no summer requirement, and that permits greater flexibility in programming. Many of the new AMT programs established during the last five years provide internships (at Duke and Chicago, for example) and several older programs have adopted this plan in addition to earlier arrangements. It seems to be a good solution to the financial problems of many able candidates.

YET even if it is granted that high-quality candidates can be found, it is obviously of little value if they soon leave for another career. As already mentioned, the AMT contribution to date in absolute numbers is relatively slight when we remember the 67,000 new teachers needed each year .Lasting power, therefore, is vital: one man teaching for thirty years is after all the equivalent of six who teach only five years. The evidence to date is fragmentary, and necessarily covers only a few years. A preliminary survey of 692 Harvard AMTs who graduated between 1947 and 1957 showed that 71 per cent of the men and 57 per cent of the women were still in teaching, and over 80 per cent of them were still in their original teaching field. A high proportion of the women said they planned to return to teaching when their family responsibilities permitted them to do so.

In a good many cases, the AMT graduates seem to be on the way to the well-paid and responsible positions that make education an attractive career for the able and dedicated candidate. They are being employed by the school systems that offer these opportunities. A survey of Harvard AMTs who graduated last June showed that their average starting salary was $4,768 a year. Men averaged just under $5,000, and nearly one-third of the entire group surveyed started above that figure. The average national salary for all teachers—not beginners—was $5,389. It is not unreasonable to expect that their salaries as teachers or specialists or administrators in the years to come will far surpass the national average and will help to make recruiting their successors an easier task.

What is the future of the AMT programs? While they may never train all of our country's high school teachers, they will surely train an ever larger and more important minority. The principles of the AMT program are adaptable to any liberal arts college with enough faculty resources to offer a good graduate program and with a willingness to cooperate with the schools. Many of the newest AMT programs are not at universities, but at colleges: Mount Holyoke, Oberlin, Reed, Smith, Wake Forest.

In summary, then, programs like the Master of Arts in Teaching can make three distinct contributions to American education. First, they provide a sensible way of recruiting our ablest college graduates into teaching, and giving them an academic and professional preparation appropriate to their abilities. Second, they bring about closer relations between "educators" and "scholars" by enlisting the resources of school, college, and university in the task of teacher preparation. Third—and most important, in the long run—they encourage high standards of scholarly achievement, professional competence, and long-term career commitment in the teaching profession as a whole. The result should be increased public respect for teaching as a career and increased support for education. With these as a basis, one can plan with confidence for educational reform and the raising of standards.



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Henry Hill of Peabody

By GARRY FULLERTON, *Education Editor of the Nashville Tennessean, now on leave.*

THOUGH he never attended public school a day in his life, Henry Harrington Hill has become one of America's most eloquent spokesmen for public education.

And though he taught high school and college for years before he took a single education course, he is a leading defender of professional training for teachers.

Such is the mildly paradoxical character of the man who retires this August after sixteen years as president of George Peabody College for Teachers in Nashville, Tennessee.

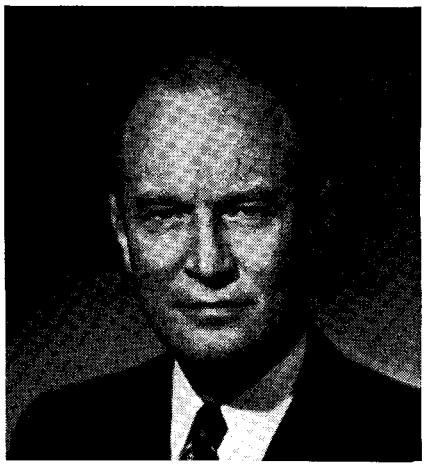
As one of his colleagues remarked recently, Hill is an "astonishing mixture of scholarship and folksiness." Raised on a heavy diet of Latin and Greek, he delights in his ability to outquote the classics to the liberal arts men with whom he does battle over the best way to train teachers. But he is also a polished raconteur who can reduce an audience of pompous schoolmen to gales of helpless laughter with his stories of Kentucky and Tennessee mountaineers.

In the same speech he may coin such a word as "novolescence" to describe the process by which colleges and universities must revitalize their programs to keep abreast of the times, and a few paragraphs later observe that "home is where you can scratch no matter where it itches."

Today, most teacher training institutions have dropped the word "teacher" from their names. Peabody, however, retains it proudly, almost defiantly, and under Henry Hill's leadership, the Nashville institution has attained an eminence in teacher education equaled only by Teachers College, Columbia, with which it is frequently compared.

"Peabody has been the great lighthouse of Southern education," a prominent secondary school educator declared recently. He was right. Its impact on the region can be measured in countless ways. For example:

► Many, if not most, of the teachers of the South have attended Peabody at some time during their careers, if only for a short summer course or workshop.



—*Walden S. Fabry Studios*

Henry H. Hill — eloquent spokesman for public education.

►Textbooks by Peabody faculty members are in use in elementary schools and high schools across the nation.

► Forty-four college presidents, hundreds of deans and department chairmen, and thousands of other college faculty members are Peabody alumni.

► Nearly 40,000 Peabody graduates, 13,000 with higher degrees, now teach in the nation's schools.

► Peabody's division of surveys and field services has played a direct role in raising the educational sights and achievements of communities from Alaska to Florida.

► Peabody experts have been called on for advice and help in every kind of educational problem, from the administrative reorganization of a pharmaceutical college, to setting up an entire teacher training system for the Republic of Korea. They are now helping organize President Kennedy's Peace Corps.

To credit Henry Hill with all of this would be both silly and unfair. He has, however, presided over, to use his own term, a "novolescence" at Peabody since World War II. Under his leadership, a rejuvenating enthusiasm has seized the college and carried it forward to new achievements, and in the process both Peabody and Hill have gained in prestige.

Hill came to Peabody at the age of fifty, having already acquired an amazingly wide background in education. He was not known then, nor is he now, primarily as a college man. Most of his experience had been in public schools.

From 1942 to 1945, when he took over at Peabody, Hill was superintendent of schools in Pittsburgh. Before that he had served as superintendent in St. Louis, Lexington, Kentucky, and Walnut Ridge, Arkansas. He had been a high school principal and state high school supervisor in Arkansas, and he had lectured at the Universities of Kentucky, Virginia, Utah, Alabama, Duke, and Harvard.

To at least one of his close friends Hill's outstanding characteristic is his Presbyterianism. Born into a strict Scotch-Presbyterian family, the future Peabody president was taught at an early age, as he later put it, that "anything you enjoyed was bad for you." He became part of what the same friend called "that great tide of Scotch-Presbyterian liberals that came through the Carolinas, teaching, preaching, reproving, guiding."

Young Hill attended his father's private academy in Statesville, North Carolina, then enrolled in Davidson College. He likes to boast that he entered Davidson in 1910 and got his degree in 1948. (The degree, of course, was an honorary doctorate, one of six he has received to date, the others being from Pittsburgh, Union University, Kentucky, Harvard, and Columbia.)

His undergraduate education, however, was interrupted by an automobile accident that nearly cost him his life, and Hill finally received his A.B. and A.M. degrees from the University of Virginia in 1921. Later he took his Ph.D. at Teachers College, Columbia.

Hill became president at Peabody at a time when that institution, like many others, had suffered a severe slump after years of depression and war. Following years of greatness in the Twenties and early Thirties, the quality of its graduate program had declined, and faculty and student morale was low.

The slim, youthful-looking new president immediately threw himself into the task of rebuilding and strengthening Peabody's faculty. He hunted the best talent he could find, somehow persuaded other faculty members that these men ought to be paid far above scale to get them to come to Peabody, and then turned them loose to speak, teach, do research, or write as they wished.

The result has been a creative faculty, led by men who are outstanding in their fields and who have, in turn, attracted to the Nashville campus the

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most promising young graduate students and recent Ph.D.s in their specialties. Hill's critics and admirers alike (and most of his friends are both) agree that this has been his greatest contribution to Peabody.

They also agree that his chief weakness has been his inability to raise a great deal of money for the institution. Hill himself admits an intense dislike for "cup rattling," as he calls it, but maintains a sense of humor about it. He likes to tell the story of the Protestant minister who listened impatiently at a meeting where the church officers were insisting on raising his salary. Finally the minister spoke up.

"Gentlemen," he said, "I'll just have to ask you not to raise my salary. I have enough trouble collecting what you pay me now."

Hill has succeeded in attracting foundation money for Peabody, but it has been directed toward special projects rather than the general support so badly needed for buildings, endowment, and faculty salaries. To date the great foundations have not shown much enthusiasm for the traditional type of teacher education, and the upshot is that Peabody, in the words of one of its administrators, is "project poor." In other words, the special projects often cost the college more than the grants supplied for them. And while they may make significant contributions to American education and certainly enhance Peabody's prestige, they also divert personnel and resources from the institution's main task of teacher education.

While building the Peabody faculty, Hill has not neglected the physical plant. A new classroom building, a modern student center, and apartment houses for married students have risen during his administration. He has also worked to improve the over-all quality of the student body by becoming more selective in undergraduate admissions and by providing financial encouragement to exceptional graduate students. He has also streamlined the graduate curriculum by consolidating and reducing the number of required professional courses.

In his sixteen years at the college, President Hill has become "Mr. Peabody" to students, alumni, and trustees, but he is respected rather than loved by his faculty. This is partly the result of his informality in administrative procedure. Impatient for quick action, Hill does not rely much on faculty committees or other intermediary bodies. Instead, he is likely to reach for the telephone, call the person directly concerned, and settle the matter.

Thus, even though he is readily accessible to faculty members ("Easiest man on campus to see," said one), his is pretty much a one-man administration.

Despite an incredibly heavy work load, Hill manages to find time for a weekly round of golf with his friends, mostly Nashville businessmen, at the plush Belle Meade Country Club. And his Presbyterian conscience no longer keeps him from other things he enjoys, such as donning loafers and a jaunty cap and spinning around town in a powder-blue Thunderbird.

Hill is a devoted family man, and he and his wife, the former Elizabeth Eloise Wilkes, spend a great deal of time with their daughter, wife of a Nashville plastic surgeon, and their three grandchildren. In addition, Hill astounds his colleagues by the amount and variety of his reading, which encompasses not only a mountain of education literature but all the best fiction and nonfiction as well.

Both at Peabody and in the nation at large, Hill has been an outspoken advocate of professional education for teachers in face of critics who maintain that the traditional liberal arts curriculum is sufficient preparation to teach school.

LAST year, for example, in answer to Admiral Hyman Rickover's charge that a distinguished college president and an equally distinguished physicist were ineligible to teach in the public high schools, Hill wrote:

"Thank goodness! Why should they teach in elementary or secondary schools without first making an effort to learn how to do it? The assumption that a great scholar or scientist or general would be, *ipso facto*, a good public school teacher is sheer nonsense."

But he added a word of warning for the teachers' colleges: "We educationists . . . have been in many cases no wiser than our opposite numbers in the liberal arts faculties. We have proliferated courses when there was no great necessity for doing so. On occasion we have been interested in numbers to the detriment of quality. We have, in a sense, been victimized by the philosophy we have been taught and have practiced, namely, that every boy and girl should have an opportunity to succeed in school. It is very easy to go from this sound idea to the extreme of letting college students . . . get by with low achievement."

In line with his conviction that there is no one best way of producing a teacher, Hill has developed three alternative approaches to Peabody's traditional four-year undergraduate program for teachers, which requires two quarters of professional courses plus practice teaching.

All three programs lead to a master of arts degree. Two of them, one sponsored by the Carnegie Corporation and the other by the Ford Foundation, bring liberal arts graduates to Peabody for four quarters of work, half of it in professional training.

The other, to begin this fall, selects outstanding students about to enter their junior year. It offers them the chance to complete both B.A. and M.A. degrees plus a year of paid teaching experience, all in three years.

These programs attempt to overcome what Hill feels to be the major weakness of teachers' colleges—the fact that 'most high school graduates do not decide to become teachers until after they are in college. For this reason, he has also instituted a general liberal arts program at Peabody to attract students not yet decided on a career.

Moderation and firmness have characterized Hill's attitude toward the South's chief school problem of the past decade—desegregation. Two years before the Supreme Court's 1954 decision, he quietly laid the groundwork for desegregating Peabody in order to offer graduate training to Negro teachers.

Later, with other Southern educators and newspapermen, he helped form the Southern Education Reporting Service, a nonpartisan organization that has done a remarkable job in disseminating objective, impartial information about school desegregation developments. He also was one of the chief witnesses in favor of Nashville's grade-a-year desegregation plan, which now has become a model for many cities throughout the South.

In an address last month, Hill envisioned a future in which "the energies of the leaders of the South will be devoted to developing the potential capacity and character of every citizen."

"We are hopeful," he added, "of a time when Southern states may vie with each other to see which can fashion and support the best educational system, and when any reference to closing of schools will be of historic interest only."

Retirement will not spell inactivity for Hill. On the contrary, when he turns over the Peabody reins to Felix Robb, who has been dean of instruction, he will simply move across the campus to another office to serve as consultant to Peabody's newly created Center for Southern Education Studies. Characteristically, he turned down offers of other college presidencies to accept the post.

With Henry Hill's retirement, though not because of it, Peabody faces a

(*Continued on page* 78)

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How Should Teachers Be Educated?

FOR MANY years there has been a bitter controversy about the best way to educate teachers. Both sides agree that teachers should be better educated than they have been in the past but there is sharp disagreement about the form their education should take. The Council for Basic Education has led the attack upon current practices and has urged a greater emphasis on knowledge of subject matter, while those in positions of responsibility for teacher education have defended a balanced program that includes professional training for teachers along with general education and a knowledge of the subject to be taught.

In an effort to discover just how wide these differences are, the editors of *SR*'s Education Supplement submitted a questionnaire to four men who carry a heavy responsibility for teacher education and to three who have been critical of contemporary practices. (See box). All of them were asked to state their own personal opinions, which are not necessarily those of the organizations with which they are associated.

QUESTION: *How many years of college should be required as a minimum for all teachers before their first full-time employment?*

ANSWERS: No one suggests less than four years of college work. Stinnett proposes five but adds "of course this will emerge gradually. The predominant pattern for the next decade probably will be four years pre-service, plus a mandated fifth year by the end of three to five years of teaching." Hildebrand says, "A fifth year is desirable if not loaded with 'education.'" Fischer proposes that we move toward a five-year program as soon as teacher shortages can be eliminated, and others favor this as an ultimate goal.

QUESTION: *Should this minimum be the same for both elementary and secondary teachers?*

ANSWERS: Clapp, Fischer, Stinnett, Hill, and Smith believe that it should be the same. Hildebrand says the fifth year is less important for elementary school teachers. Chase says that secondary teachers should have some graduate work in the subject they are to teach, although this may come after the first year of teaching. He does not stress this for elementary teachers. Fischer says the secondary teacher needs greater depth of background in his subject field but the elementary teacher requires greater breadth of background. He emphasizes that both must be well educated.

QUESTION: *What subjects or disciplines should be studied in college by all teachers, as a part of their liberal education, regardless of the subjects or age groups they plan to teach?*

ANSWERS: All of those responding favor a broad program that would include science, literature, history, mathematics, and a foreign language. Smith agrees that all these subjects are essential parts of a liberal education but adds that if some were taught well in high school it might not be necessary to repeat them in college. Chase and Fischer would add philosophy to the list and Chase would also add political science and geography. Hill has some doubts about the value of mathematics as a fixed requirement. Stinnett prefers broader categories: social science including history, humanities, and fine arts. Chase, Fischer, and Stinnett would add general psychology to the list of liberal studies; the others seem to have doubts about its value. Fischer would include music and art, Stinnett would include these subjects within the fine arts requirement, Hill would require them for elementary teachers, Clapp would require something from the fine arts but not necessarily both art and music.

QUESTION: *Should the academic major for a prospective high school teacher be a broad area or field, a single discipline, or a segment of a discipline?*

Broad Area:	*Single Discipline*:
Social Studies	History
Humanities	Literature
Science	Biology

Segment of a Discipline:
Medieval European History
American Literature
Invertebrate Zoology

ANSWERS: The majority—Chase, Fischer, Hildebrand, Smith, and Clapp—favor a single discipline. Clapp adds, however: "Not necessarily in one department—there are respectable group majors." Stinnett says: "I favor a strong comprehensive major in a broad field with a strong minor in a single discipline within the field." Hill says: "Broad area, sometimes a single discipline, never a segment of a discipline." No one replying to this question favored majors in a segment of a discipline at the undergraduate level.

QUESTION: *Which of the above kinds of majors are more appropriate for the elementary teacher who expects to teach many subjects?*

ANSWERS: Here the lines are sharply drawn. The four professional educators —Chase, Fischer, Hill, and Stinnett all favor broad area majors such as social studies, humanities, or science, for elementary teachers. Smith, Clapp, and Hildebrand prefer majors in a single discipline for elementary as well as secondary teachers.

QUESTION: *What professional courses (educational psychology, educational philosophy, history of education, child growth and development, methods, etc.) do you consider either essential or*

Respondents to Questionnaire

FRANCIS S. CHASE, *Dean of the Graduate School of Education, University of Chicago*
HAROLD L. CLAPP, *Professor of Romance Languages, Grinnell College; Chairman of the Board, Council for Basic Education*
JOHN H. FISCHER, *Dean of Teachers College, Columbia University*
JOEL H. HILDEBRAND, *Professor of Chemistry, University of California; Board Member, Council for Basic Education*
HENRY H. HILL, *President, George Peabody College for Teachers*
MORTIMER SMITH, *Editor of the Bulletin, Council for Basic Education*
T. M. STINNETT, *Assistant Executive Secretary for Professional Development and Welfare, NEA*

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desirable as a part of teacher education in our colleges and universities?

ANSWERS: Fischer lists all the courses mentioned above as essential and would add one in testing and evaluation. Stinnett says educational psychology is essential for all teachers, and child growth and development is essential for elementary teachers. He says the courses in the history and philosophy of education are useful and are essential unless a broad grounding in these subjects is provided as a part of general education. He observes that the trend is toward the teaching of methods and materials of instruction as a part of student teaching.

Chase would require educational psychology, educational philosophy, and a course in education in the social order. He says the others are useful. Hill has some doubts about the value of history of education, as commonly taught, but would require courses in school and society, and educational foundations, "or some seminar or practicum which provides an understanding of the advantages and limitations of mass education."

Hildebrand does not think any professional courses in education are necessary. Clapp, however, says they are useful and he would give top priority to the history and philosophy of education because these least lend themselves to being "picked up" during an internship or via private study. Smith thinks that courses in educational history, philosophy, and psychology are useful but says: "I boggle at the description of them as 'professional.' They ought to be taught as a part of the general liberal disciplines of psychology, history, and philosophy." He adds that "Child Growth and Development as presently constituted is not a discipline but a cult, [and] Methods and Materials comes under the heading of tricks of the trade and can be acquired outside formal courses."

QUESTION: *Is practice teaching (or some other kind of supervised classroom teaching experience) essential before the teacher accepts his first paid employment?*

ANSWERS: Fischer considers it essential. He would prefer to see it follow the undergraduate program, but says that for the present it should remain a part of the undergraduate requirement. Stinnett says: "I favor an undergraduate student teaching course, to be strengthened by a part-time, paid internship as a part of the graduate program." Chase says practice teaching is useful but not essential for *all* teachers. Hill says it is essential but may come either during or after the undergraduate program.

Smith says he has no firm opinions on this subject but is opposed to making practice teaching mandatory for certification. Clapp says practice teaching is useful but is "not clearly the responsibility of the undergraduate college and if done there it should be severely limited—a foretaste, not a full scale apprenticeship." Hildebrand says that internship programs, either before or after graduation, are useful.

QUESTION: *If an adult who holds a liberal arts degree, but who has had no professional preparation, decides to become a teacher, what should be required of him before he is allowed to teach?*

ANSWERS: Hildebrand says knowledge, brains, and personality are the essential qualifications of a teacher and he believes that an interview is the best way of evaluating these. Clapp would scrutinize the candidate's record and his letters of recommendation and would add an examination. He also thinks the school should provide some coaching for new teachers. Smith, too, would require an interview and an examination. All four professional educators would require something more. Chase, Stinnett, and Fischer would require an internship plus two or three professional courses or seminars. Hill says that the graduate who is older and presumably more mature can short-circuit some of the normally required undergraduate courses but that he should take some refresher courses "if only to demonstrate seriousness of purpose and good sportsmanhip." No one in the group would require the older liberal arts graduate to take all the undergraduate professional courses normally required of beginning teachers.

QUESTION: *Should all teachers be legally required to hold teacher certificates before being allowed to teach? Should certification be on the local, state, or national level?*

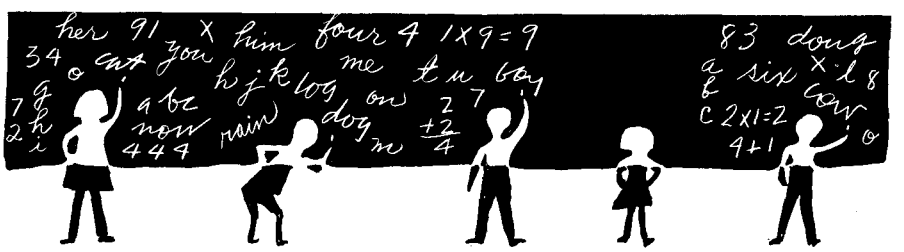
ANSWERS: Hildebrand believes that each employer of teachers should be free to select and employ those teachers he considers best qualified, without legal restrictions. He says licensing at the state level involves "mere checking of units." Smith would allow certification by examination, somewhat similar to the state medical and bar examinations. Clapp says that ideally administrators should be free to select their own teachers "but not until the academic qualifications of administrators have been radically improved." In the meantime he thinks some kind of state licensing is probably necessary.

Hill and Fischer believe that elementary and high school teachers for the public schools should be licensed at the state level but Fischer adds that we should move toward nationally accepted standards. Chase says we should move as rapidly as possible toward "national licensing based on a level of scholarship and competence sufficiently high to be acceptable to all states but it should not be mandatory at the present time." Stinnett says that state licensing is necessary at present but adds: "I believe that there should be some badge of admission to teaching. This does not mean that legal licensure is the only one, or indeed the most desirable and effective." He thinks national certification will develop gradually by voluntary, permissive procedures.

Summary

Although the men responding to our questionnaire have, in the past, seemed to be far apart in their views on teacher education, their responses here seem to indicate that the agreements are much more important than the disagreements. The clear consensus is that all teachers should be college graduates, that they should study the liberal disciplines during their undergraduate years, that high school teachers should major in a single academic discipline, and that some kind of professional education is necessary.

There is some disagreement about the nature of the content of both liberal and professional education and about whether practice teaching or an internship should be a fixed requirement. The professional educators would require somewhat more professional preparation of liberal arts graduates than would the others. But all agree that the teacher should be a liberally educated individual who knows his subject and knows how to teach it.



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Four Teachers I Have Known

By HERMAN M. WESSEL, *who for thirty-two years was principal of the Elkins Park Junior High School of Cheltenham Township, Pennsylvania, and is now a supervisor in Temple University's program of intern teaching for liberal arts graduates.*

THE HISTORY of education, from the earliest recorded instance in the Sumerian tablets down through the ages, reveals that the essence of the educative process, whether it was punitive or joyously liberating, has always rested on some kind of relationship between the teacher and the learner. The quality of that relationship, the particular personal equation, in some subtle ways establishes the quality of the learning.

Out of a long experience in public school education, during three decades of which I have served as a principal of the same junior high school, and from many summers of experience in the field of teacher education, I have come to the firm conviction that the teacher as a person is the very basis of a good school program. As I was beginning to sever my connection with my school and its community after almost forty years of happy association, there were many occasions when I found myself recalling the procession of teachers who over the years, as individual persons, had contributed much to the creation of a unique school, and to the particular qualities of the experience it offered youngsters.

Three teachers who had been closely associated with me stand out with particular vividness. They have much in common, but they are also quite individual. I believe that if I could define both the qualities they had in common and their individual uniqueness, I could convey a picture of the kind of teacher I think tomorrow is going to need, whatever tomorrow may be.

I will call them Mrs. K., Mrs. M., and Mr. H. They are quite different in temperament, in life experience, and in the subject areas in which they teach. In age, they range from Mrs. K. who retired a few years ago, and now occasionally teaches as a substitute, down to Mr. H. who is a "mere youngster" with only three years of teaching experience. But all of them are what people just naturally call "outstanding teachers." Let me try to spell out what this means.

First, all three of them are unusually well-informed and competent, each in his own area: Mrs. K. in mathematics, Mrs. M. in art, and Mr. H. in social studies. Children are immediately aware that they are being taught by someone who is sure of his "stuff," and so they have no need to test or to tease. There is a great economy of energy in their classrooms, as pupils go to work on an assignment, confident that the teacher knows what he or she is talking about.

When it became necessary because of the increasing enrollment in our school to divide Mrs. K.'s responsibilities of teaching seventh-grade mathematics classes among several teachers, many parents came to me pleading that their children needed to be in Mrs. K.'s classes. Not only was she known to be an excellent mathematics teacher, not only was she known as the fairest and squarest of teachers, but she was also known to be stern, consistent, and demanding. As one parent put it, "Mrs. K. is *a way of life*, and I want my youngest child to know that way of life, as my two older children came to know it."

Something of Mrs. K.'s uniqueness shows up here; she is a person in her own right; there is no one quite like her. She holds children to achievement of their very best. She has no use for the slipshod or the almost correct. She sets a high standard of precision, but she has in common with the others a deep sensitivity to the problems of youth today in trying to live up to their potential. Children are, at first, perhaps a little intimidated by her forthrightness, but they quickly come to think of her as a "great old girl."

In contrast to Mrs. K., Mrs. M., a gifted teacher in the field of fine arts, is all gentleness, a sensitive artist in her own right. Unlike Mrs. K., she seems not to be aware of orderliness and precision; she is not in the least troubled when her studio is messy. She has sensitivity toward all children, and has used her own creative self to bring out hidden or latent creativity among all the children in her classes. She is more concerned that the child's creative ability be developed than that the product he produces be judged by some external standards. She seems to have an intuitive understanding of the relation between the working of the intellect and artistic expression. For youngsters who are gifted, she has been a tremendous influence in helping them discover their own vocational direction, and a surprising number of her former students are now artists by vocation. But she brings to many boys and girls at this impressionable age a valuable new experience of creative self-expression.

In the October, 1960, issue of *Harper's*, the composer Aaron Copland, pays a tribute to his teacher, Mlle. Boulanger of Paris. As I read what he tells of how Mlle. Boulanger, through her expectations and demands, brought out of her pupils much more than they thought they were capable of producing, I thought of Mrs. M. Talented or not, all found in her studio classroom a warm welcome from a teacher who appreciated their efforts and set them tasks in terms of their personal needs, beyond what they knew of their own potential. When she handled the staging of plays—the scenery, the lighting, the wizardry of making and operating of puppets, and the speaking of lines—she attracted many of the so-called odd children, the shy and inarticulate ones whom others little understood and often rejected. She gave them courage to be themselves and thereby to find a spot in the world of the school with new self-respect.

AND now for Mr. H. He is just a fledgling, compared with these two strong and mature women. I thought of him when I read the following passage in that delightful book, "A Teacher Is a Person," by Charles H. Wilson, superintendent of schools of Highland Park, Illinois: "Only last year we employed a promising young teacher just out of college, who before the end of a month had the parents singing his praises throughout the school district. These parents refused to believe he had not had many years of experience. By his second year, this teacher was pulling his weight on the staff along with the most experienced members."

This fits Mr. H. exactly. He recognized the positive qualities in each of his pupils, the dull as well as the bright. When he wanted to display class papers or projects on the bulletin boards he made sure that every member of his classes had something on display. For him this was not a reward for only the best, but a motivation for all pupils, who could proudly claim their own achievement. He was always innovating ways to enrich learning and to motivate the pupils for further achievement. Young at teaching as he was, he had a

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firm grasp of the content; but his *own* motivation for further learning was infectious. He started a philosophy club, but I think that he used it to learn as much as his pupils did. It was a lively experience for them as they tried to find answers to questions that had baffled the greatest minds in all ages—such as "What is Man?"—and they felt a kinship in the history of thought, however naïve that kinship may have been.

When he left last June for further study there was an astounding outpouring of affection on the part of his students, and this surprised him. For he had come to us shy and not too sure of himself, and he had found his steadfast purpose through these bright, seeking youngsters whom he taught. He emerged as a person who carried the authority not of age and life experience, but the authority of commitment and true caring.

THESE teachers worked in a school where the children were of high intellectual potential. In my present work, I have had occasion to observe in another suburban high school a fourth teacher, Mr. C., who is now in his third year of teaching, and whose classes are all, for want of a better name, called *adjustment classes*. The pupils assigned to these classes were well below average intelligence as rated by our testing procedures. Their reading abilities were much below the norms for the eighth grade, in which they were enrolled by reason of age. They had poor study habits; their relationships to school had been full of frustration and failure, and they had good reason to feel rejected. Yet when I observed them in Mr. C's class, they were working diligently and quietly at their desks, digging away at simple materials in the field of history, with the aid of outlines and simple questions which the teacher had given them.

Mr. C.—an Olympic star, by the way—told me of his approach to these boys and girls. More important than the learning of a number of particular historical facts, most of which they would surely forget, was his concern to get them positively related to learning. His approach to his pupils was one of personal investment. Each was a person to him, each with his own problems of living and learning. He was as much concerned with helping them become wholesome human beings as he was with their attitudes toward the subject matter, and he knew that these were interrelated concerns. I dare say that long after these boys and girls have grown into adulthood, they will remember that they once had a "real guy" for a teacher.

While School Keeps

STATE CERTIFICATION STANDARDS for teachers have many critics both within and without the profession. Some would raise them, others believe they are already too high; some would make them national, others would do away with them altogether. Yet the requirements for teachers have risen sharply over the years and certification remains one of the major instruments for raising and maintaining standards in the profession.

Each state sets its own requirements independently and, traditionally, they have varied widely from one state to another. In 1921 only four states demanded more than high school graduation for the lowest standard teaching certificate. As recently as 1937 only five states made college graduation a requirement for teaching at the elementary level. By 1957 this number had risen to thirty-five and today more than forty of the fifty states require a college degree. Those that do not are states with large rural areas where teachers with less than four years of college are licensed to teach in the elementary schools. Every state requires at least four years of college for all high school teachers and a number have made five years a prerequisite for a permanent certificate.

Much of the criticism of certification has focused on the requirements for "professional education" courses. Rarely, however, do these requirements comprise more than twenty-five per cent of the four-year curriculum and in a majority of cases they represent substantially less than this. The realities of teacher education and certificaiton, including the valid criticisms, are more subtle than most of the debate would imply.

Today a quiet revolution is shifting the focus in teacher certification without invoking the ancient battle symbols of "professional courses" *vs.* the "liberal arts." Academic requirements are being increased, especially at the high school level. Education courses are not necessarily being reduced in number, but as academic course requirements are raised, their relative importance declines and the number of elective courses that the student may choose for himself is curtailed. Even more subtly, as the shift to greater emphasis on academic studies takes place, the student is more likely to select his elective courses from the arts and sciences.

RECIPROCITY IN TEACHER CERTIFICATION is now being practised in nineteen states that have agreed to license graduates of any nationally accredited teacher-education institution. The National Council for the Accreditation of Teacher Education has approved 343 colleges and universities since its formation in 1954. These institutions prepare about 70 per cent of the nation's annual supply of new teachers. The other thirty-one states each insist that their own standards be met by those who want to teach within their borders. The nineteen states practising reciprocity are Alabama, Delaware, Florida, Georgia, Illinois, Iowa Kentucky, Louisiana, Missouri, Nebraska, Oregon, Pennsylvania, Rhode Island, Tennessee, Utah, Vermont, Washington, West Virginia, and Wyoming.

INVESTMENT IN HUMAN BEINGS through education is one of the nation's biggest enterprises, but nobody has yet figured out how to compute the expected rate of return. Now the National Bureau of Economic Research, with the help of a $75,000 grant from the Carnegie Corporation of New York, hopes to find out how much additional income money spent on education actually yields. The new project will try to discover how much the nation spends (by students, parents, alumni, corporations, foundations, local, state, and federal governments) on education from the elementary through graduate and professional school and on-the-job-training—and how to calculate the rate of return. The results will help Americans assess the value of their own investment, but may prove even more valuable for new nations that must decide what proportion of their limited funds should go to education and how much should be invested in industrialization.

Four other recent grants by the Carnegie Corporation have special interest for those concerned with education. All four—two to the University of California and one each to the University of Texas and the Social Science Research Council—are aimed at learning how the mind organizes and stores new information and then uses it, or fails to use it, to solve problems. Edu-

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cational theory and practice are now based on certain untested assumptions as to the way the mind functions. Now psychologists find that electronic computers can simulate the action of the human mind in storing, organizing, and utilizing information. With further research, they believe they can exactly imitate mental processes such as learning to read or memorizing multiplication tables and so check out the assumptions of the past. The prospect that machines can show us how we think has a frightening "Brave New World" aspect, but there is still no indication that they can tell us why or what we should think.

EDUCATION REPORTING has expanded and improved greatly in recent years, but still leaves much to be desired. All too often reporters are given a short respite from the police beat to cover a school board meeting and then return to their regular assignments. They have little opportunity to develop an understanding of educational issues or even to follow the continuity of events in their own schools. Yet schools are news today and an increasing number of leading newspapers and wire services are assigning top reporters to the school beat full time.

Recognizing the need for more competence in the field, the Columbia Graduate School of Journalism recently announced an experimental program designed to raise the level of education reporting still further. Beginning next fall, and running for three semesters, students selecting the special program will be trained to deal with education in the mass media. They will follow the Graduate School's regular course of study in general writing and editing and, in addition, they will receive special training in education history, principles, problems, and current developments, and the relation of education to the nation's whole social structure. Students completing the course of study successfully will be awarded the degree of Master of Science and a certificate in education writing.

PRACTICAL HELP for the neophyte teacher is offered in a new series of handbooks that attempt to bridge the gap between the theory of teacher education and the down-to-earth problems of classroom practice. They also provide the layman with an informative glimpse behind the scenes in the schools. Written in clear, unembellished language by experienced teachers and supervisors in the New York City area, the handbooks try to make up for the supervision and advice from master teachers that so many young teachers fail to receive. The handbook on "Discipline, How to Establish and Maintain It" illustrates the kind of advice the seasoned veterans offer starry-eyed beginners:

> We are frequently told that the classroom should reflect a democratic atmosphere—a cooperative atmosphere with teacher and students planning and working together. Philosophically, this picture is a desirable one, and every teacher should strive to reach this type of classroom operation. In practice many modifications of this procedure are found desirable and necessary.

The handbooks are published by Teachers Practical Press, 47 Frank Street, Valley Stream, New York, at $1.75 each. To date three titles have been issued in addition to the one noted above: "How to Teach and What to Avoid in the Social Studies," "Making Literature Lessons Live," and "Successful Science Teaching." A wide range of other handbooks for both elementary and secondary school teachers is planned.

THE JUNIOR HIGH SCHOOL continues to receive needed attention from many directions. The most recent contribution to the solution of the problems posed by these difficult school years is "The Junior High Schools We Need," issued by the Association for Supervision and Curriculum Development (1201 Sixteenth Street, N.W., Washington 6, D. C., $1). It is during these years that the adolescent begins to find his place in the contemporary world and develops the interest and skills that give him lasting competence in the world of learning. The ASCD pamphlet describes the development of the junior high school and the problems it faces, identifies the factors it considers important for good schools today, and recommends changes for better junior highs in the future. Among its recommendations:

►Experimental development of the curriculum.

►Ungraded schools in which each student can progress at his own speed.

►Utilization of new means of communication including language laboratories, teaching machines and closed circuit television.

"The Junior High Schools We Need" certainly doesn't solve all the problems facing these schools, but it offers an informative guide to professional thinking and a helpful point of departure for future discussion and action.

DESEGREGATION NEWS in Alabama has shifted away from the schools in recent weeks, but the focus will doubtless swing back in the fall. Meanwhile, according to reports in the *Southern School News*, official publication of the Southern Education Reporting Service, the Ku Klux Klan has alerted its members among the students of the University of Alabama to collect information about "liberal" student organizations, faculty members, and students. Student Klansmen are infiltrating campus organizations to collect information and student religious groups are suspect because the Klan considers them among the most liberal organizations on the campus, according to reports. If the Klan's reported objectives materialize, it appears that there will be at least three casualties that will suffer equally: the persecuted, the persecutors, and the historic function of every great university, the search for truth.

LAND GRANT COLLEGES AND UNIVERSITIES are planning to commemorate their centennial year, 1961-62, with a study of their responsibilities in international affairs. The seventy-member institutions of the American Association of Land Grant Colleges and State Universities have a long history of educational service to the nation. Less well known is the fact that some forty foreign countries have working relationships with one or more of them and that many, in addition to welcoming foreign students to their own campuses, are actively aiding underdeveloped nations to build their own educational and public service institutions.

The Land Grant institutions were founded as a result of the Morrill Act, signed by President Lincoln on July 3, 1861, which granted federal land to each state at the rate of 30,000 acres for every Senator and Representative in Congress. Income from sale of the land was earmarked for "the endowment, support and maintenance of at least one college [in each state] where the leading object shall be without excluding other scientific and classical studies . . . to teach such branches of learning as are related to agricultural and the mechanic arts . . . in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions in life. . . ."

Historically, these institutions have performed many services for their states and regions beyond that of providing standard educational opportunity. Today they enroll about 20 per cent of the nation's college students and annually confer 40 per cent of the doctoral degrees in the country. It is this tradition of broad public service combined with high educational achievement that makes them so valuable. —James Cass.

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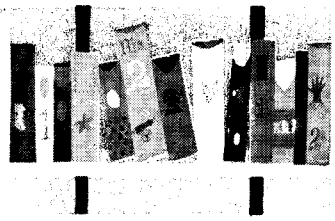
the Editor's Bookshelf



ONE OF THE most interesting volumes on our bookshelf is William James's **"Talks to Teachers,"** which was first published more than sixty years ago by Henry Holt and has recently appeared in paperback (Norton, 95 cents). Because it is easy to read, avoids technical language, and is, as the author says in his preface, "practical and popular in the extreme," it is usually regarded as one of James's minor works, but for teachers and parents it is, of all his works, the one that deals most directly with their problems.

In 1890 William James published his massive, two-volume "Principles of Psychology," which established psychology as an experimental science, separate from its parent discipline, philosophy. Previously, psychology had rarely been taught in American universities and although teachers in training sometimes indulged in something called "child study" there was no true educational psychology in their curriculum.

In 1892 James, then a professor at Harvard, was asked to talk to the teachers of Cambridge about how the new discoveries in psychology might be applied in their work in the schoolroom. His series of lectures, later repeated in many parts of the country, eventually found their way into print in 1899 as "Talks to Teachers on Psychology and to Students on Some of Life's Ideals." They provided the point of departure for much of the educational psychology that has since come into our programs of teacher education.

Unfortunately, many of the wisest things that James had to say about teaching were lost from the volumes by those who followed. James was not infallible and some of the things in his book now seem dated, but he still makes far more sense than many contemporary writers on child psychology and the psychology of learning. Much of the best of present-day education may be found in the talks—the concern for the child, the importance of interest as a motive, and the understanding that learning is an active process and must involve something more than passive listening. But James had an acute ear for plausible nonsense and was quick to point out the fallacies inherent in Rousseau's notion that all the normal tendencies of the child are inherently good and to be encouraged. Unlike Rousseau, James recognized the importance of competition as a motive for learning and he never doubted the value of hard work and a well-defined program. And, although he saw the thinking process as central in education, James was not at all reluctant to recommend the use of drill for those activities that must become habitual. He said, "We must make automatic and habitual, as early as possible, as many useful actions as we can."

In preparing his "Talks" James borrowed freely from his longer work on psychology but he had little need to rewrite for his new audience because all that he wrote had the clarity that comes of a fine literary style. In his preface he said, "Readers acquainted with my larger book will meet much familiar phraseology. In the chapters on habit and memory I have even copied several pages verbatim, but I do not know that apology is needed for such plagiarism as this."

Few of the teachers to whom James addressed his talks were college graduates and probably none of them had previously studied psychology. Many another scholar, working at the frontiers of knowledge, would have balked at the idea of trying to make his views understandable to such an audience, but it was a part of the greatness of William James that he was able to make profound ideas understandable and that he accepted responsibility for communicating new discoveries and old to the people who could best use them in their daily occupations. —P. W.

James on Teaching

"They talk much in pedagogic circles today about the duty of the teacher to prepare for every lesson in advance. To some extent this is useful. But we Yankees are assuredly not those to whom such a general doctrine should be preached. We are only too careful as it is. The advice I should give to most teachers would be in the words of one who is herself an admirable teacher. Prepare yourself in the *subject so well that it shall be always on tap* then in the classroom trust your spontaneity and fling away all further care."

• • •

"Be patient, then, and sympathetic with the type of mind that cuts a poor figure in examinations. It may, in the long examination which life sets us, come out in the end in better shape than the glib and ready reproducer, its passions being deeper, its purposes more worthy, its combining power less commonplace, and its total mental output consequently more important."

• • •

"Psychology is a science, and teaching is an art; and sciences never generate arts directly out of themselves. An intermediary inventive mind must make the application, by using its originality."

• • •

"When all is said and done, the fact remains that some teachers have a naturally inspiring presence, and can make their exercises interesting, while others simply cannot. And psychology and general pedagogy here confess their failure, and hand things over to the deeper springs of human personality to conduct the task."

• • •

"If, then, you wish to insure the interest of your pupils, there is only one way to do it; and that is to make certain that they have something in their minds *to attend with*, when you begin to talk. That something can consist in nothing but a previous lot of ideas already interesting in themselves, and of such a nature that the incoming novel objects which you present can dovetail into them and form with them some kind of a logically associated or systematic whole."

• • •

"Soft pedagogics have taken the place of the old steep and rocky path to learning. But from this lukewarm air the bracing oxygen of effort is left out. It is nonsense to suppose that every step in education *can* be interesting." —*From "Talks to Teachers," by William James.*

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What About Private Schools?

"New Approaches In Education," by David Mallery *(National Council of Independent Schools. 192 pp. Paperback, $1), presents the case for the independent schools as important innovators in American education. Martin Mayer is author of "Madison Avenue, U.S.A.," and "The Schools," published last month.*

By Martin Mayer

THIS book discusses exploratory programs at fifteen private or "independent" schools scattered throughout the United States. The approaches are, as usual, to remote rather than immediate goals; the problems which interest the author and his sponsoring committee are problems in education rather than in the teaching or learning of specific material. Four of the sections deal with on-the-job teacher training, four with original laboratory work in science, three with "intercultural relations," one with sex, one with "humanities," one with semitutorial work for unsuccessful children, and one with programmed instruction (or "teaching machines").

Readers of publications with similar titles will not be surprised to learn that all these programs are either a great success here and now, or point the way to something that will be marvelous. One of the most striking differences between research in education and research in the physical sciences is that most experiments in science disprove the hypothesis with which they begin, while nearly all experiments in education come out just about right. (This is not because educators cheat; it is inherent in the beast, for reasons described a generation ago by Elton Mayo.) There is the usual embarrassing spate of comments from the children in the new programs, who like them (both children and teachers usually enjoy variety), but who can speak about their work only by parroting the "objectives" so carefully outlined to them at the beginning of the year and every week thereafter. Their enthusiasm, though doubtless sincere, is as spontaneous and convincing as an editorial in *Pravda*.

Also in the tradition of these publications, the author, David Mallery, either is or wishes to appear something of a babe in the woods. He believes, for example, that "psychology has explored with much illumination . . . the process of learning." He is much taken with the liberal views expressed by students immersed in an "intercultural" program at a multiracial New York school, where one of the children talks about a "wonderful session together" with the principal after "somebody put a swastika on one of the lockers downstairs." It does not occur to him that the swastika on the locker might represent a degree of resistance on the part of at least one student to a heavy indoctrination in "brotherhood." His description of the "teaching machine" project at Collegiate School is among the more misleading such documents in a field already sprinkled with red herrings. "The program," he writes, "is intended to teach, drill, test and move ahead to the next materials for teaching, drilling and testing." But drilling is entirely incidental to programming, and testing by program is absolutely forbidden by Skinner's ground rules. Mr. Mallery simply does not understand what a program is.

IN AT least two instances, Mr. Mallery has seriously misjudged the *tone* of a school he has visited. He gives an air of uncertainty to what is probably the most muscularly confident progressive school in America, and an air of calm group sanity to what may be the most insecure and neurotic such enterprise. Throughout, he gives distressingly little information about the socioeconomic level of the students or the background of the teachers involved in the new programs.

Several of the projects discussed, however, are worth knowing about. The most obviously successful of them is the geology and paleontology work at the Webb School in Claremont, California, where an inspired teacher takes groups of students with him on camping trips over weekends in term, for ten days during holidays, and for five weeks during vacations, collecting specimens and fossils for the school museum. This sort of project is not easily duplicable elsewhere, because so few schools are likely to have a bachelor teacher whose life has been informed by the study of geology. If the chapter can encourage a few school principals and superintendents to let teachers ride their hobby horses into class, however, it will justify the book.

Two of the teacher-training chapters present interesting ideas. The student-teaching program at Shady Hill in Cambridge is scarcely experimental, having reached the ripe age of thirty-three, but it has received surprisingly little attention. Mr. Mallery worries about the quantities of time devoted to observation in Shady Hill's training of beginners (who pay $400 a year for the privilege of helping at the school and sitting in on seminars). What distinguishes this student-teaching program, however, is its concentration on the study of how children react to teaching, rather than the study of how the supervising teacher does things; so the high observation component is essential. Mr. Mallery is more at home in his comments on the Andover experiment, which rests on a single ingenious notion: that a student will get much more benefit out of his education courses if he comes to them *after* he has done some practice teaching. Andover hires liberal arts graduates for a year, uses them in classrooms, and then sends them off with a further stipend for their Master of Arts in Teaching degree. Mr. Mallery points out that this plan has already been adapted to public-school requirements in a joint venture of Newton High School and Harvard.

A separate section of the book is devoted to summer-session work, mostly in science. The most interesting of these passages describes a program at Thayer Academy, in Braintree, Massachusetts, which found its summer students work as laboratory assistants in real labs where real scientists were working on real (i.e., unsolved) problems. There is also a description of an out-of-this-world project at Connecticut's Pomfret School, which sent ten students (three of its own and seven from elsewhere) to Africa for a month.

Mr. Mallery deals very blandly with all these matters, but his dullness may not be his own fault. Indeed, his book is better than others with similar titles, far better, for example, than "Schools of Tomorrow—Today," which was propaganda pure and simple. Mr. Mallery is, perforce, writing the sort of book for which the going standards are disreputably low, and he is unlucky in the accident of a reviewer who must judge by the standards customarily applied to books about subjects other than education. Oddly enough, the people who sponsor and publish these feebly hortatory documents about education are among the loudest in their cries for "excellence." One should scarcely have to remind a Foundation (or the National Council of Independent Schools, for that matter) that excellence, like charity, begins at home.

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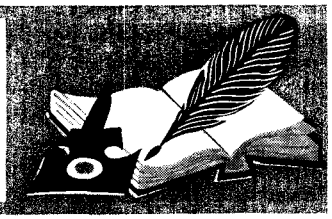
New Books



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After John Dewey

Continued from page 59

itinerary. It is equally a mistake to sacrifice the adult to the child as to sacrifice the child to the adult. It is sentimentalism to assume that the teaching of life can always be fitted to the child's interests, just as it is empty formalism to force the child to parrot the formulas of adult society. Interests can be created and stimulated. In this sphere it is not far from the truth to say that supply creates demand, that the challenge of what is available creates response. One seeks to equip the child with deeper, more gripping, and subtler ways of knowing the world and himself.

THE school is entry into the life of the mind. It is, to be sure, life itself and not merely a preparation for living. But it is a special form of living, one carefully devised for making the most of those plastic years that characterize the development of *homo sapiens* and distinguish our species from all others. School should provide not simply a continuity with the broader community or with everyday experience. It is the special community where one experiences discovery by the use of intelligence, where one leaps into new and unimagined realms of experience, experience that is discontinuous with what went before, as when one first understands what a poem is or what beauty and power and simplicity inheres in the idea of the conservation-of-energy theorems—that nothing is lost, only converted, and that measure is universally applicable. If there is one continuity to be singled out, it is to convert the autistic sense of the omnipotence of thought of the young child into that realistic confidence in the use of thought that characterizes the effective man.

In insisting upon the continuity of the school with the community on the one side and the family on the other, John Dewey overlooked the special function of education as an opener of new perspectives. If the school were merely a transition zone from the intimacy of the family to the life of the community, it would be a way of life easily enough arranged. It is interesting to examine the educational systems of primitive societies. It is almost universal that there comes a point, usually at puberty, where there is a sharp change in the life of the boy, marked by a *rite de passage* that has as its effect the establishment of a sharp boundary between childhood ways and the ways of the adolescent.

It would be romantic nonsense to pattern our practices upon those found in preliterate societies. I would only ask that we attend to one parallel: that education not confuse the child with the adult and recognize that the transition to adulthood involves an introduction to new realms of experience, the discovery and exploration of new mysteries, the gaining of new powers. This is the heady stuff of education and it is its own reward.

In the *shtetl* of Eastern Europe, the traditional Jewish ghetto, the wise scholar was a particularly important figure—the *talmud khokhem*. In his mien, his mode of conversation so rich in allusion, his form of poise, the wise man was the image not of a competent but, rather, of a beautiful person. Traditional Chinese society also had its image of the beautiful person, one who blended knowledge and sentiment and action in a beautiful way of life. The ideal of the gentleman served perhaps the same function in Europe of the seventeenth and eighteenth centuries. It is perhaps in this spirit that Alfred North Whitehead urged that education must involve an exposure to greatness if it is to make its mark. I would urge that the yeast of education is the idea of excellence, and the idea of excellence comprises as many forms as there are individuals, each of whom develops his own image of excellence. The school must have as one of its principal functions the nurturing of images of excellence.

A detached conception of idealized excellence is not enough. A doctrine of excellence, to be effective, must be translatable into the individual lives of those who encounter it. What is compelling about the *talmud khokhem*, the Chinese scholar-administrator, the eighteenth-century gentleman, is that they embody ways of life to which each can aspire in his own way and from which each can borrow in his own style. I believe, then, that the school must also contain men and women who, in their own way, seek and embody excellence. This does not mean that we shall have to staff our schools with men and women of great genius, but that the teacher must embody in his or her own approach to learning a pursuit of excellence. And, indeed, with the technical resources opened by television and the like, one can also present the student and his teacher with the working version of excellence in its highest sense. In the years ahead, we shall learn that the great scholar, scientist, or artist can speak as easily and honestly to the beginner as to the graduate student.

The issue of subject matter in education can only be resolved by reference to one's view of the nature of knowledge. Knowledge is a model we construct to give meaning and structure to regularities in experience. The organizing ideas of any body of knowledge are inventions for rendering experience economical and connected. We invent concepts such as force in physics, the bond in chemistry, motives in psychology, style in literature, as means to the end of comprehension. The history of culture is the history of the development of great organizing ideas, ideas that inevitably stem from deeper values and points of view about man and nature. The power of great organizing concepts is not only that they permit us to understand and sometimes to predict or change the world in which we live; it lies also in the fact that ideas provide instruments for experience. Having grown up in a culture dominated now by the ideas of Newton with a conception of time flowing equably, we experience time moving with an inexorable and steady one-way arrow. Indeed, we know now, after a quarter of a century of research on perception, that experience is not had direct and neat, but filtered through the programmed readiness of our senses. The program is constructed of our expectations and these are derived from our models or ideas about what exists and what follows what.

FROM this, two convictions follow. The first is that the structure of knowledge—its connectedness and the derivations that make one idea follow from another—is the proper emphasis in education. For it is structure, the great conceptual inventions that bring order to the congeries of disconnected observation, that gives meaning to what we may learn, and makes possible the opening up of new realms of experience.

The second conviction is that the unity of knowledge is to be found within knowledge itself, if the knowledge is worth mastering. To attempt a justification of subject matter, as Dewey did, in terms of its relation to the child's social activities is to misunderstand what knowledge is and how it may be mastered. The significance of the concept of commutativity in mathematics does not derive from the social insight that two houses with fourteen people in each is not the same as fourteen houses with two people in each. Rather, it inheres in the power of the idea to generate a way of thinking about number that is lithe and beautiful and immensely generative—an idea at least as powerful as, say, the future conditional tense in formal grammar. Without the idea of commutativity, algebra would be impossible. If set theory—now often the introductory section in newer curricula in mathematics—had to be justified in terms of its relation to immediate experience and

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social life, it would not be worth teaching. Yet set theory lays a foundation for the understanding of order and number that could never be achieved with the social arithmetic of interest rates and bales of hay at so much per bale. Mathematics, like any other subject, must begin with experience, but progress toward abstraction requires precisely that there be a weaning away from the obviousness of superficial experience.

There is one consideration of economy that is paramount. One cannot "cover" any subject in full—not even in a lifetime, if coverage means visiting all the facts and events and morsels. Subject matter presented so as to emphasize its structure will perforce be of that generative kind that permits reconstruction of the details or, at very least, prepares a place where the details, when encountered, can be fitted.

What, then, of subject matter in the conventional sense? The answer to the question "What shall be taught?" turns out to be the answer one gets to the question "What is nontrivial?" If one can once answer the question "What is worth knowing about?" then it is not difficult to distinguish between what about it is worth teaching and learning and what is not. Surely, knowledge of the natural world, knowledge of the human condition, knowledge of the nature and dynamics of society, knowledge of the past so that one may use it in experiencing the present and aspiring to the future—all of these, it would seem reasonable to suppose, are essential to an educated man. To these must be added another—knowledge of the products of our artistic heritage that mark the history of our esthetic wonder and delight.

A problem immediately arises concerning the symbolism in terms of which knowledge is understood and talked about.

THERE is language in its natural sense and language in its mathematical sense. I cannot imagine an educated man a century from now who will not be somewhat bilingual in this special sense—concise and adept in a natural language and mathematics. For these are the tools essential to the unlocking of new experience and the gaining of new powers. As such, they must have a central place in any curriculum.

Finally, it is as true today as it was when Dewey wrote that one cannot foresee the world in which the child we educate will live. Informed powers of mind and a sense of potency about coping are then the only instruments we can give the child that will be invariant across the transformations of time and circumstance. The succession of studies that we give the child in

the ideal school need not be fixed in any but one way: whatever is introduced, let it be pursued continuously enough to give the student a sense of the power of mind that comes from a deepening of understanding. It is this, rather than any form of coverage over time, that matters most.

The process and the goal of education are one and the same thing. The goal of education is disciplined understanding. That is the process as well.

Let us recognize first that the opposite of understanding is not ignorance or simply "not knowing." To understand something is, first, to give up some other way of conceiving of it. Between one way of conceiving and a better way, there often lies confusion. It is one of our biological inheritances that confusion produces emergency anxiety, and with anxiety there come the defensive measures—flight, fright, or freezing—that are antithetical to the free and zestful use of mind. The limiting fact of mental life in child and adult alike is that there is a limited capacity for processing information—our span, as it is called, can encompass six or seven unrelated items simultaneously. Go beyond that and there is overload, confusion, forgetting. As George Miller has put it, the principle of economy is to fill our seven mental input slots with gold rather than dross. The degree to which material to be learned is put into structures by the learner will determine whether he is working with gold or dross. For this reason, as well as for reasons already stated, it is essential that before being exposed to a wide range of material on a topic, the child first have a general idea of how and where things fit. It is often the case that the development of the general idea comes from a first round of experience with concrete embodiments of an idea that are close to the child's life. The cycle of learning begins, then, with the particular and immediate, moves toward abstraction, and comes to a temporary goal when the abstraction can then be used in grasping new particulars in the deeper way that abstraction permits.

Insofar as possible, a method of instruction should have the objective of leading the child to discover for himself. Telling children and then testing them on what they have been told inevitably has the effect of producing bench-bound learners whose motivation for learning is likely to be extrinsic to the task at hand—pleasing the teacher, getting into college, artificially maintaining self-esteem. The virtues of encouraging discovery are of two kinds. In the first place, the child will make what he learns his own, will fit his discovery into the interior world of culture that he creates for himself. Equally important, discovery and the sense of confidence it provides are the proper rewards for learning. They are rewards that, moreover, strengthen the very process that is at the heart of education—disciplined inquiry.

The child must be encouraged to get the full benefit from what he learns. This is not to say that he should be required to put it to immediate use in his daily life, though so much the better if he has the happy opportunity to do so. Rather, it is a way of honoring the connectedness of knowledge. Two facts and a relation joining them are and should be an invitation to generalize, to extrapolate, to make a tentative intuitive leap, indeed even to build a tentative theory. The leap from mere learning to using what one has learned in thinking is an essential step in the use of mind. Indeed, plausible guessing, the use of the heuristic hunch, the best employment of necessarily insufficient evidence—these are activities in which the child needs practice and guidance. They are among the great antidotes to passivity.

MOST important of all, the educational process must be free of intellectual dishonesty and those forms of cheating that explain without providing understanding. I have expressed the conviction elsewhere that any subject can be taught to anybody at any age in some form that is honest. It is not honest to present a fifth-grade social studies class with an image of Christopher Columbus as a typical American teen-ager musing after school with his brother, Bart, about what lies across the seas—even if the image set forth does happen to mesh with the child's immediate sense of social experience. A lie is still a lie—even if it sounds like familiar truth. Nor is it honest to present a sixth-grade science class with a garbled but concrete picture of the atom that is, in its way, as sweeteningly false as the suburban image of Columbus given them the year before. A dishonest image can only discourage the self-generating intellectual inquiry out of which real understanding grows.

I believe that education is the fundamental method of social change. Even revolutions are no better than the ideas

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they embody and the invented means for their application.

Change is swifter in our times than ever before in human history and news of it is almost instantaneous. If we are to be serious in the belief that school must be life itself and not merely preparation for life, then school must reflect the changes through which we are living.

The first implication of this belief is that means must be found to feed back into our schools the ever deepening insights that are developed on the frontiers of knowledge. This is an obvious point in science and mathematics, and continuing efforts are now being instituted to assure that new, more powerful, and often simpler ways of understanding find their way back into the classrooms of our primary and secondary schools. But it is equally important to have this constant refreshment in fields other than the sciences—where the frontiers of knowledge are not always the universities and the research laboratories but political and social life, the arts, literary endeavor, and the rapidly changing business and industrial community. Everywhere there is change and with change, we are learning.

I SEE the need for a new type of institution, a new conception in curriculum. What we have not had and what we are beginning to recognize as needed is something that is perhaps best called an "institute for curriculum studies"—not one of them, but many. Let it be the place where scholars, scientists, men of affairs, artists, come together with talented teachers constantly to revise and refresh our curricula. It is an activity that transcends the limits of any of our particular university faculties—be they faculties of education, of arts and science, of medicine or engineering. We have been negligent in coming to a sense of the quickening change of life in our time and its implications for the educational process. We have not shared with our teachers the benefits of new discovery, new insight, new artistic triumph. Not only have we operated with the notion of the self-contained classroom, but also with the idea of the self-contained school—and even the self-contained educational system.

Let me consider again what I said about the images of excellence and the role of constant curricular refreshment in helping produce those images. The Nobel laureate or the Ambassador to the United Nations, the brilliant cellist or the perceptive playwright, the historian making use of the past, or the sociologist seeking a pattern in the present—these are men who, like the student, are seeking understanding and mastery of new problems. They

represent excellence at the frontiers of endeavor. If a sense of progress and change toward greater excellence is to illuminate our schools, there must be a constant flowing back of their wisdom and effort to enliven and inform teacher and student alike. There is not a difference in kind between the man at the frontier and the young student at his own frontier, each attempting to understand.

HOW put the matter in summary? Perhaps it is best to parallel John Dewey's "Credo": That education is not only the transmission of culture, but that it also gives shape to the power and sensibility of mind so that each person may learn how to inquire for himself and build an interior culture of his own. That the school is entry into the life of mind, with all this implies about confidence in the use of mind to push to the limit and test the implications of what each has come to know. That the subject matter of education is knowledge about the world and its connectedness, knowledge that has a structure and a history that permits us to find order and predictability in experience and delight in surprise. That the method of education is the method involved in any understanding —a disciplined and responsible effort to know on one's own and to convert what one has understood into an ordered representation of the world that respects the particular but recognizes the intellectual indispensability of the abstract. That the school continues to be the principal instrument of social progress in an era of swift change and that, as such, it find means of constantly refreshing and altering its instruction by feeding back the new insights of our times into its curriculum. All of these things depend in the end upon cultivating and giving expression to the forms of excellence that emerge in our varied society. Any aims less ambitious than these are surely unworthy of the challenges we face.

LITERARY I.Q. ANSWERS

Column Two should read: 11, 14, 13, 1, 5, 12, 18, 16, 9, 15, 2, 8, 7, 4, 3, 6, 10, 17.

Henry Hill

Continued from page 67

somewhat agonizing reappraisal of its program and objectives. This stems, first of all, from the increasing competition of state colleges and universities; secondly, from Peabody's transition from a regional to a truly national institution; and finally, from financial difficulties.

Peabody has been called "the mother of education in the South." But, as one senior faculty member asked recently: "What does mother do when the children grow up?"

Peabody no longer has a monopoly over graduate training for teachers. Its own graduates have established departments of teacher education, art, and music in competition with their alma mater. Peabody must therefore concentrate now on the things the state institutions cannot do. It must emphasize quality and excellence, the new and the daring, and it must further develop its programs in highly specialized fields.

But to do this it must operate in a wider and wider market, consciously becoming a national instead of a merely regional institution. And it must have money. This is the hardest part of all, for without changing its essentially private character it cannot accept much in the way of public funds. Yet its alumni, while generous, are hardly wealthy.

For all of these reasons, and others, the Peabody trustees voted recently to explore the possibilities of closer cooperation with Vanderbilt University, just across the street. Rumors of outright merger of the two institutions were scotched by Peabody board chairman Walter Stokes, but many alternative methods of estabishing closer ties are under consideration.

Henry Hill, recognizing that this is a decision that others will have to carry out, has maintained a hands-off attitude toward the whole question. Whatever the outcome, Peabody will benefit from his vision.

Addressing the trustees last year, after his decision to retire had been announced, Hill quoted Elton Trueblood's observation that a man "has made at least a start on discovering the meaning of human life, when he plants shade trees under which he knows full well he will never sit."

Figuratively speaking, Hill added, the faculty, administration, and trustees of Peabody today are planting shade trees—"new buildings, fresh opportunities to learn, new programs—which will provide shade long after we are gone. It is the nearest to immortality one may come on this earth."

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KINGSLEY DOUBLE-CROSTIC NO. 1421

Reg. U.S. Patent Office

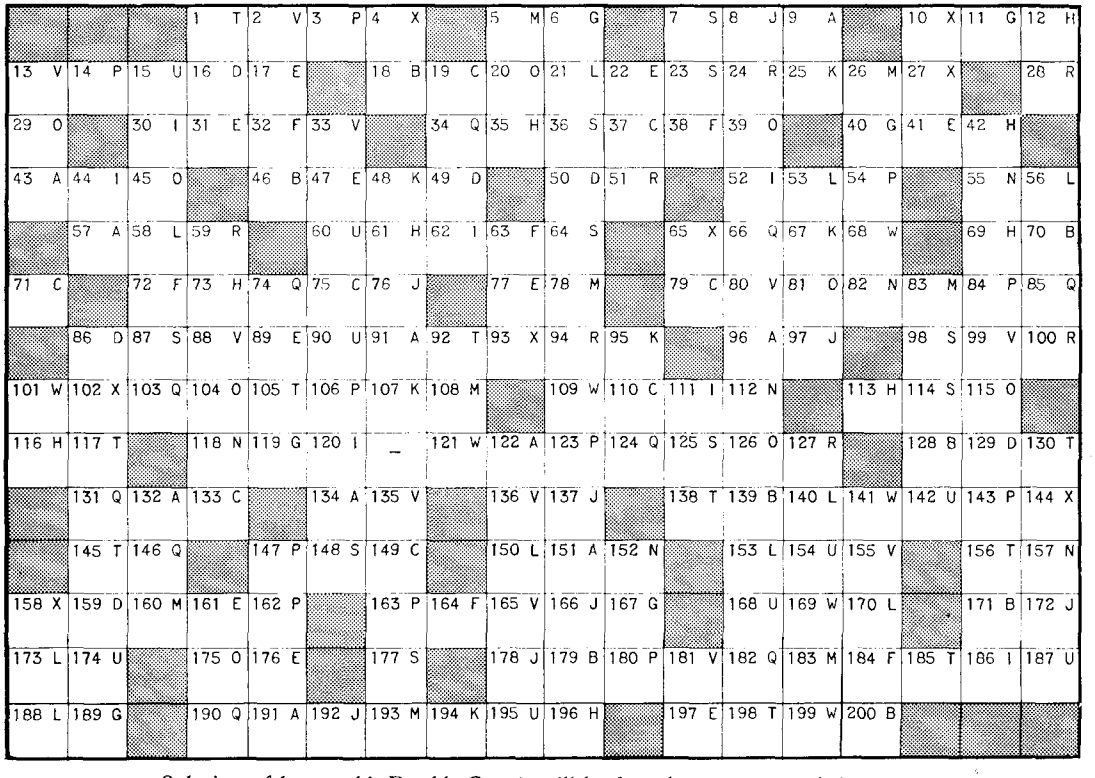
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Concerned with self-propelled machines.	151 132 91 96 43 122 57 134 191 9
B. Excess of value of resources over liabilities to creditors (2 wds.).	70 179 171 46 139 200 128 18
C. Both extremities of anything; alternative results (2 wds.).	37 79 110 149 133 71 75
D. Followed by "piece", a triangular strip of land (U.S.).	129 49 159 50 86 16
E. How to take that needed extra trick in bridge, though risky (3 wds.).	41 17 47 176 77 161 89 22 197 31
F. Lacked.	164 184 32 63 38 72
G. Melisande's little stepson.	40 6 119 11 167 189
H. President of Tunisia.	113 61 12 73 196 42 35 116 69
I. Boy in "The Arabian Nights" who profited by his love of keeping things bright and shiny.	186 111 44 30 120 52 62
J. To do the fine work of repairing a work of art.	178 192 97 166 137 172 76 8
K. Harmonizing.	48 25 95 194 107 67
L. All dressed up in Sunday best (Fr.).	170 56 150 21 173 153 140 53 58 188

DEFINITIONS	WORDS
M. Five Amer. brothers, all circus owners.	26 5 78 108 83 160 193 183
N. "Music-grinders" crack its voice, acc'g to Oliver Wendell Holmes.	118 157 82 55 112 152
O. The oldest of sciences.	104 29 115 39 81 126 175 20 45
P. Not you or I (3 wds.).	3 54 106 147 14 84 123 143 180 163 162
Q. Those whom the Apocrypha describes as being like too-fresh wine (2 wds.).	124 190 34 146 103 182 74 85 66 131
R. Repeating words or sounds.	59 94 24 51 28 100 127
S. Father of Pericles.	87 177 36 7 148 125 23 98 114 64
T. Curve which a body describes in space.	198 156 92 1 130 138 105 145 185 117
U. A tithe (2 wds.).	187 15 154 60 174 142 90 19 195 168
V. Left behind.	80 2 13 135 165 181 136 33 88 99 155
W. Large heavy knife, used as a weapon, or in clearing jungle.	121 199 109 169 101 141 68
X. Simple substances of which the universe is composed.	65 144 27 158 4 93 102 10

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 14 of this issue.

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Canada's Picture Province . . . Steeped in History

A ribbon of history through New Brunswick, the St. John River Valley cradles some of North America's oldest settlements. Here, like the French explorers and the later Loyalists, you'll discover haunting sylvan beauty, rivers, lakes and islets.

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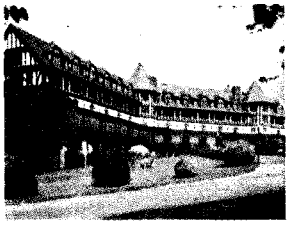
Here's where white-spired churches take you back two hundred years yet gleam like morning paint . . . where Joe Cunard built wooden ships on the Miramichi with its covered bridges that span a world-famed salmon stream. Then across the province to storied Fredericton, the capital city. Here you look beyond the river to a Grandma Moses landscape crying for your camera and your paint brush.

New Brunswick, where old and new are joined, where Old World courtesy awaits you . . .

Look at the map in your free "Holiday Kit"—New Brunswick's almost at your doorstep.

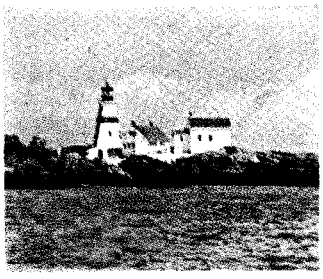
History in a Churchyard



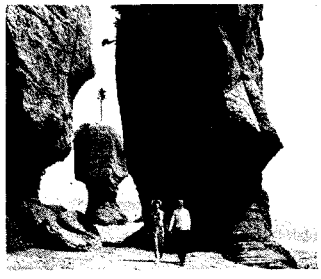
St. Andrews by-the-Sea

New Brunswick

THE "Picture Province" OF CANADA



Quoddy Head, Campobello



The Rocks at Hopewell Cape

Free SR-2

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